

LEW LAKE
presents
CHAS. AUSTIN
"PRETTY PEGGY."
Hippo., POPLAR.

THE



ESTABLISHED 1837.

ERA

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presents
CHAS. AUSTIN
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Hippo., POPLAR.

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H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED. High-class Attractions,
D.P. THEATRE, EASTBOURNE,
Jan. 24 (3 nights), 31;
March 14; April 11, 18, 25.

GALEITY THEATRE, HASTINGS.
Jan. 27 (3 nights), 31; March 21; May 23.
PLEASURE GARDENS, FOLKESTONE.
Jan. 3; Feb. 28; March 21.

PALACE THEATRE, RAMSGATE.
Jan. 17, Feb. 28; March 7, 14.

PALACE THEATRE, MAIDSTONE.
April 28; May 9, 16.

All once nightly.
London Representative for W. W. Kelly
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For other Companies Wanted see
Displayed Wanted Section.

THEATRES WANTED.

DADDALUMS.

WANTED. Theatres,
Dec. 27, Jan. 10, 17, onwards, with
exceptions.

DADDALUMS.
A. MELVILLE, Wyndhams T. W.C.

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Vacant Jan. 31, Jan. 31.
New Production Shortly.

"KIDDIE O'MINE."

For dates, Wire, "Drama, Brighton."
Letters, Grand T. Brighton.

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COMPANIES.**

"THE YOUNG PERSON IN PINK."

WANTED.
Jan. 24 (between Chester and Hull).
May 16 (to precede Birmingham).

"ROMANCE."

Jan. 24 (between Hull and Chester).

Address,
Devonshire Park Theatre,
Eastbourne.

"TWO LITTLE VAGABONDS."

By Geo. R. Sims and Arthur Shirley.
The great drama from the Princess's and
Lyceum Theatres, London, W.

WANTED. the following are the only
vacant dates this spring: Feb. 7,
21, March 7, 28, and April 25. Full pro-
duction called for.

MUSICIANS WANTED.

SOUTH LONDON PALACE.
92, London-rd., S.E.
WANTED. good Leader, A.M.U., salary £4 15s.; no matinees. Particulars and references to O'BRIEN, Conductor.

WANTED. good Leader, at once, for West End Cinema; £7 weekly. Box 213. "The Era."

WANTED. Leader-Violinist, to open Jan. 3, Variety Hall, South Yorkshire. Particulars and salary required to Box 207. "The Era."

WANTED. Violin Leader and Oboe; experienced in first-class variety. State terms, with ref. to E. WINTER, Manager, Empire, South Shields.

PALACE THEATRE, KILMARNOCK.
WANTED. First Violin, Cello, Cornet, and Drums, to vary in all its branches; good, comfortable shop for the right people; once nightly, twice Saturday. State salary required, with full particulars, in first instance, to J. CUMMINGS, as above.

WANTED. immediately, good 1st Violinist, lady or gent.; full particulars and salary required.

Apply, M. D., 40, Harmer-st., Gravesend.

WANTED. immediately, 1st Violin and Repetition for East London Cinema; only those with first-class experience need apply. M. D., 58, West-grove, Woodford.

WANTED. Musicians, at first-class Variety Halls:
Newport Empire (Mon.), 1st Violin. Edinburgh Empire, Repetitioner. Cardiff Olympia (pictures and var.).

Applicants must be experienced and thoroughly competent. Write, with full particulars, references, &c., to the **MUSICAL DIRECTOR** at the above-mentioned Halls.

WANTED. good First Violin (not for leadership), one preferred able to play Viola or Piano a little. Terms £5. Apply, with copies of references, to CONDUCTOR, Court Cinema, Darlington.

WANTED. Violinist for cinema, Brighton; to lead occasionally; must be experienced Tavan, &c. Apply, EBERNE WOLSELEY, 27, York-road, Hove.

WANTED. good, experienced Violinist, for cinema, evenings only, to play with trio; only good players need apply. Address, MISS LESTER, 117, Peckham Rye, S.E.

WANTED. Violinist (2nd), 'Cellist, for Second Orchestra, Imperial Picture House, Walsall (hours about 44 per day). Vacancy may occur for Clarinet at Grand Theatre of Varieties (twice nightly). Apply, stating terms, &c., to WM. J. JOSEPH, General Manager, Walsall Theatre Co., Ltd.

WANTED. Violinist, play under Pianist-Leader; evenings only; good reader. PALACE, Southwark Park-rd., S.E.

WANTED. good 1st Cornet Player, open Dec. 27 or Jan. 3. Terms and references, W. HOWGATE, Palace Theatre, Redditch.

WANTED. Solo Cornet; Variety and Pictures; twice nightly, one matinee; open early as possible. G. CASEY, Grand Cinema, Basingstoke.

WANTED. Lady Clarinetist and Flautist for North of England safe, immediately; very good terms; also Lady Orchestral-Pianist for East End. Will musicians all line, write or call? MME. MAY WALTER, 3, Macclesfield-st., Shaftesbury-avenue, W.C.

WANTED. 'Cellist, young, experienced; evenings only, 6.30 to 10; permanency; £3 10s. Apply, F. C. HOLLIDAY, Kingsway Picture House, Hoxlake, Cheshire.

WANTED. 'Cellist, for permanent engagement at Ramsgate; must be fully experienced in hotel work, and of good appearance. Refs. to F. H. JEPSON, 39, Beech-av., Blackpool.

PALACE THEATRE OF VARIETIES, LUTON.
WANTED. thor. exp. 'Cellist; must be good soloist; Var. and Pic.; twice nightly and one matinee; A.M.U. terms, £4 and half sal. matinees. Refs. to MUSICAL DIRECTOR.

WANTED. strong, reliable 'Cellist, also Relief Pianist. Apply, after 2.30, **MUSICAL DIRECTOR**, "Star Cinema," Hornsey-rd., N., near Nag's Head.

WANTED. for Cinema, N. London. 'Cello and 2 good Violins, used to high-class music, afternoons and evenings; 6 days' week; to open on Dec. 26. Terms and experience to E. J. PARKER, Dalston Theatre, Dalston-lane, E. 8 (not for this theatre).

WANTED. at once, through disappointment, 'Cellist, also Drummer, for Sheerness Hippodrome; Pictures; six evenings. Terms and refs. to HERBERT KING.

WANTED. high-class Flute and Piccolo, used to picture work and high-class programme. Apply, MRS. BUCKLEY, Manageress, Academy, West-st., Brighton.

WANTED. immediately, Flautist and Drummer for Variety, &c. Age, terms, and refs. to **MUSICAL DIRECTOR**, Palace, Derby.

WANTED. Flautist, commence Jan. 1; Pictures; 41 hours daily; six days; Monday-Saturday. **MUSICAL DIRECTOR**, Academy Pictures, 141, King-street, Hamersmith.

WANTED. Lady Organist, for orchestra. Apply, MR. WILSON, Premier Cinema, Harringay, N. 8.

SILVER CINEMA. Shepherd's Bush, W. **WANTED.** Bass Organist (pipe), also play piano; gentlemen only. Call, Thursday morning, 11 o'clock; also good Violinist (gentleman only).

WANTED. immediately, good Orchestral Pianist, MISS N. TOLLER, Mitcham-lane Picture Palace, Streatham, S.W.

WANTED. exp. Young Lady Orch. Pianist, for theatre; twice nightly (no pictures), and café, five afternoons per week; permanency; open Jan. 3. Age, exp., photo., ARTHUR PAGE, 15, Cotton-crescent, Shrewsbury.

MUSICIANS WANTED.

WANTED. good Relief Pianist; used to cinema work; resident N.W. district. Apply, **MANAGER**, Picture Coliseum, Harlesden, N.W.

WANTED. brilliant Relief Pianist for cinema; must be exp. and have large repertoire. Apply mornings, 8, Turnham Green-terrace, Chiswick, W. 4.

WANTED. immediately, good Orchestral Pianist, write, call, or phone Epsom 438. Cinema Royal, Epsom.

WANTED. Relief Pianist and Drummer for cinema; also good Jazz Trombone, Saxophone, Violin, Banjo, write in, stating terms. Apply, 22, Comberton-road, Mount Pleasant-lane, Clapton, E. 5.

THEATRE ROYAL, MERTHYR.
WANTED. Drummer, with effects and syncop., to open immediately. Wire or write, M. D.

WANTED. immediately, experienced D. Drummer for Cinema; tympani if required; 6 days. Apply, any morning, 123, Sandringham-rd., Dalston, N.E.

WANTED. good Drummer, with effects, for high-class Pictures, at once. H. WADE, M. D., Garon's Picture Theatre, Southend-on-Sea.

WANTED. for Cinema, East London (to open Jan. 9), afternoon and evening, Three Violins, 'Cello, Bass, Orchestral Pianist, Relief Pianist, and Drummer; evenings only. Flute, Clarinet, and Cornet. Apply, PAUL MOULDER'S ORCHESTRA, 105, Shaftesbury-avenue, London, W. 1.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.

WANTED. Known, Known, ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY, FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ, Piano, 12 lessons £1 1s. Classes daily. Also Thursday evening. **APPOINTMENTS FOUND.** 47, Uxbridge-road, Shepherd's Bush.

WANTED. Known, MAUD RISELEY, A.R.A.M., Musical Director, Grand Cinema, Paddington, W., holds Orchestral Classes Every Morning at 10.30.

THE CINEMA EMPLOYMENT BUREAU. 18, Cecil-court, Charing Cross-road, W.C.

VIOLINISTS, PIANISTS, REPETITIONERS. wishing to become Leaders; also 'Cellists, Bases, Clarinets, and Oboes, &c.; are invited to apply at the Bureau for all particulars.

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Actual experience of playing with a Cinema Orchestra given.

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Moderate Fees.

WANTED. A.M.U. Members to Consult the Branch Secretary, Before accepting engagements. Newcastle-on-Tyne.

WANTED. Known, Music on Hire, Cinema and Café, R. S., 6, Cumberland-mans, West End-lane, Hampstead.

WANTED. Known, THE ALLCHURCH MUSIC LENDING LIBRARY; large hands supplied; programmes arranged if desired. 131, Bedford-hill, Balham, S.W. 12.

WANTED. Known, THE BRITISH ORCHESTRAL AGENCY, Russell Chambers, South Shields, has the Finest Orchestral Music Lending Library in the country. First-class Orchestras and Single Artists provided for high-class cinemas, &c., on Shortest Notice.

Musicians, all instruments, please register with us for immediate openings. We pay first-class salaries. In all cases apply to the **SECRETARY**.

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WANTED. Musicians to write, EASTON'S MUSIC LENDING LIBRARY, "Elmwood," Atkine-rd., Clapham Pk., S.W. 12. Phone, Streatham 960.

WANTED. Solo Violinist, 'Cellists, Bases, and Pianists, to Register for C. W. and F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms: Musicians, 24 per month; Bandmasters, 21s; uniform allowance, 25s. per month. Also Musicians for Hotel and 1st-class Cinema Orchestras. C. W. and F. N. Black, 14, Castle-street, Liverpool.

WANTED. A.M.U. members, before accepting engagements in Wolverhampton, to write Branch Secretary, J. A. MORGAN.

WANTED. Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED. Known, Music on Hire for Cinemas, &c. Apply, W. S. OUDDE-FORD, 77, Kelscott-road, Clapham Junction, S.W.

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A Merry Xmas and Prosperous New Year.

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WANTED. Engagement, Musical Director (violin) by Signor La Camera, 19 years musical director, Grand Theatre, Brighton; highest references; fine music library; excel. in pantomime composing and arranging. SIGNOR LA CAMERA, 21, Station-rd., Hoxham.

WANTED. Known, LOUIS BIOLETTI, LATE WEST END MUSICAL DIRECTOR and Orchestra (5) seeks Engagement in high-class Cinema; Extensive library.

Terms, 38, Buckingham-place, Brighton.

WANTED. engagement as Musical Director, any business, or tour; can open Monday or earlier; thoroughly experienced. YOUNG, Pape House, Woodfield-avenue, Penn, Wolverhampton.

WANTED. Eng. by Musical Director (35) Violin or Viola; wide experience. DIRECTOR, 330, Kingston-road, Wimbledon, S.W.

WANTED. Engagement as Conductor, at a cinema, London preferred, by a capable and experienced Musical Director (Pianist), with or without library. Full particulars to Box 185, "The Era."

WANTED. Eng. Leader-Violinist, London or Provinces. NETLA MACLENNAN, 26, Queer-rd., N.W. 6.

WANTED. Known, first-class, reliable Conductor (not pianist), open for good Panto, Revue, or Permanency, from principal London Theatres, &c. Wire terms, &c., to T. H. REARD, 5, New-street, Longton, Staffs.

WANTED. Known, First-class Conductor and Solo Violinist for any combination; fine library; open to accept a good cinema or other suitable engagement; very best references and newspaper report.

Address, 7, The Terrace, Camden-sq., N.W.

WANTED. Eng. by young lady Rep. Violinist; exp. cinema; evenings preferred. VIOLINIST, c/o 48, White Horse-lane, Stepney, E. 1.

WANTED. Engagement, experienced Violin Repetitioner, able to lead. Cinema or Café; evenings preferred. VIOLINIST, 1, Sterne-street, Shepherd's Bush, W. 12.

WANTED. Eng. first-class Repetitioner, conversant with high-class cinema programmes, disengaged after Christmas Day. Terms to VIOLINIST, c/o 23, West Side, London Fields, N.E.

WANTED. Eng. by experienced Rep. deputy work or per. MR. SHINGLER, 70, Galloway-rd., Shepherd's Bush.

WANTED. Known, disengaged after Christmas, Leader-Conductor; brilliant concert soloist; leader of symphony and concert orchestras and quartettes; high-class library; West End experience; hotel or cinema, London, or high-class Midlands preferred. Press notices and full particulars, NORMAN NELSON, 37, Howley-place, London, W. 2.

WANTED. shortly, by Leader-Violinist, Orchestral-Pianist, permanent Engagement, Seaside; excellent library of high-class music for Trio or Four; first-class players; reasons for change, health. LEADER, c/o Roberts, 4, Granville-road, Southfields, S.W. 18.

WANTED. Engagement by Solo Violinist-Leader, also Rep.; joint engagement; disengaged early Jan. Box 170, "The Era."

WANTED. Eng. as Violinist-Leader and Pianist (2); experienced cinema; abstainers; conscientious workers; large library; Tavan's, &c.; distance no object. Terms, &c. to HAMILTON, 41, Woodville, Bradford, Yorks.

WANTED. by first-class Violinist-Leader and Soloist, or with Pianist. Eng. in Cinema, in or near London; fitting music to pictures; splendid up-to-date library; moderate terms. Write, VIOLINIST, 63, Church-street, Kensington, W.

WANTED. Known, GRACE ELLIOTT, 48, Batons-court-rd., W. 14, violinist and pianist, disengaged daily till 5.30, orchestral.

WANTED. Known, experienced Dance-Violinist, open for engagements. Box 168, "The Era."

WANTED. Known, Engagement for Christmas and Sunday for first-class Violinist and pianist; solos or leader. MISS JOYCE, Cinema, Haslemere, Surrey.

WANTED. Known, Violinist, with Pianist (2), disengaged for Cinema; good repertoire (any distance); A.M.U. terms. A. MATTHEWS, 84, Mill-lane, Leicester.

WANTED. Eng. Violinist, exp. cinema, café; evenings pref. Box 209, "The Era."

MUSICIANS' WANTS.

WANTED. Known, Violin (male), Dis. Christmas and Boxing nights; any good bus. LOVELL, 101, Pentonville-road, N. 1.

WANTED. Known, Cornet, disengaged for month of January; any business. Para. and terms to WILLIAM GREEN, 38, Vainy-street, Tooting, S.W. 17.

WANTED. Known, Cornet, can deputise any afternoon. CORNET, 52, Aedeiaide-rd., Shepherd's Bush.

WANTED. Engagement, 1st or 2nd Cornet (any business). Address, CORNET, 64, Balcombe-st., Dorset-square, N.W.

WANTED. Eng. by good Solo Cornet or 2nd, theatre or var. preferred; thor. exp. in all lines; good temper. CORNET, 154, Wheatland-lane, Seacombe, Cheshire.

WANTED. Eng. by exp. Clarinetist (h.p.); excellent refs.; Cinema or Variety preferred. J. OGDEN, Coliseum Orchestra, Cleethorpes, Lincolnshire.

WANTED. Eng. exp. Clarinet; Cinema; North London preferred; high or low pitch. W. J. LEWIS, 33, The Cottages, Lordship-lane, Tottenham.

WANTED. Known, experienced Lady Bass, unexpectedly vacant, 2 weeks, any business. BASS, 10, Manor-place, Paddington Green.

WANTED. Eng. Bass, experienced; strong tone; would deputise. 39, Store-st., W.C. 1.

WANTED. Eng. by Double Bass, London or Suburbs; thor. exp. in every branch of the profession. BASSO, 63, Dunstons-rd., East Dulwich.

WANTED. Eng. Double Bass, First-class Cinema or Good Orchestra; can open at once; good offers only. Wire or write, FRED YOUNG, Pape House, Woodfield-avenue, Penn, Wolverhampton.

WANTED. Known, by Trombonist, Eng. any bus.; good offers invited; or a good 1st; thor. exp.; join at once. STEWART, 5, Cobden-street, Greenbank, Blackburn, Lancs.

WANTED. Known, Trombone, used quadrille and jazz music; evenings only. TROMBONE, 122 Muntion-road, New Kent-road, S.E. 17.

WANTED. Known, Lady 'Cellist, disengaged, evenings; experienced engagements, well experienced Jazz or straight. DRUMS, 10, Aulton-place, Kennington.

WANTED. Known, experienced Jazz Drummer, at liberty for Christmas Day, evening. Also first-rate Jazz Band. M. M., 43, Onslow-road, Richmond.

WANTED. Engagements, Jazz or straight dances, by good drummer, used to cinema. Box 210, "The Era."

WANTED. by Leader Solo Violinist and Pianist, engagement or deputy work; any business; café, dances, or cinema; large library. 41, Whittinghall-road, Fulham, S.W.

WANTED. for Trio, Quintette or Sextette, permanent Sunday work, pictures. **MUSICAL DIRECTOR**, Academy Pictures, 141, King-st., Hamersmith.

WANTED. Eng. by Ladies' Quartette (two Violins, Piano, 'Cello); own library; free after Christmas; one year's West-End experience; town or suburbs only. WATTS, 44, Chesilton-road, Fulham, S.W.

WANTED. Engagements, by MME. BASSANO'S Ladies' Jazz Bands. 3, Store-street, W.C. 1.

WANTED. Known, CAPTAIN FREMANTLE'S DIRECTION. For Orchestras and Dance Bands. Apply, THE NEWMAN ORCHESTRAL AGENCY, 67, Newman-street, W. 1. Telephone, Museum 3054.

WANTED. Known, "THE JAZZIN' JAZZERS," the real, live first-class combination; at liberty for coming summer season. Letters, Box 125, "The Era."

WANTED. Known, THE MAY WALTER ORCHESTRAS. For Pictures, Variety, &c. Apply, 3, Macclesfield-st., Shaftesbury-avenue, W. Phone Gerrard 7635.

WANTED. Known, Gooden's Dance Band have open dates for all Halls, Dances, &c. Apply, 45, Harringay-rd., N. 15.

WANTED. Known, ALLCHURCH MUSIC LENDING LIBRARY and MUSICIANS' BUREAU; bands and individual musicians supplied for Cinemas, &c. (dances and receptions a speciality). 131, Bedford-hill, Balham, S.W. 12.

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A Real Circus Act! Where are the Newcomers? BERT OLKAC, SAM MARO, and MARO DUO.

WANTED. Known, acknowledged to be the greatest trick-comedy-patter, terrible bar act in the circus world to-day. 27th, Rink Circus, Southampton. Open time, Jan. 3 and 10.

Come, 11, Clapham-road, S.W.

WANTED. Eng. by good Solo Cornet or 2nd, theatre or var. preferred; thor. exp. in all lines; good temper. CORNET, 154, Wheatland-lane, Seacombe, Cheshire.

WANTED. Eng. by good Solo Cornet or 2nd, theatre or var. preferred; thor. exp. in all lines; good temper. CORNET, 154, Wheatland-lane, Seacombe, Cheshire.

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WANTED. Eng. by good Solo Cornet or 2nd, theatre or var. preferred; thor. exp. in all lines; good temper. CORNET, 154, Wheatland-lane, Seacombe, Cheshire.

MUSICIANS' WANTS.

WANTED. by Lady Pianiste, L.R.A.M. Engagement as Accompanist, or with orchestra; experienced; good sight reader. Box 205, "The Era."

WANTED. by A.R.C.M., evening Engagement or Deputising in accompanying for orchestra concerts or parties for solo singing. Write, MISS FLOOD, 17, Nightingale-square, Balham, S.W. 12.

WANTED. Eng. exp. Orchestral Pianist, A.R.C.M. PIANISTE, 16, Finsbury Park-road, N.

WANTED. Eng. Deputising, good; Cinema Relief Pianist, solo, Accompanist; 5 years' experience. EDITH WYATT, 349, Essex-road, Canonbury, E.

WANTED. Known, Orchestral Pianist, will deputise. Address, MISS KATIE KIMBELL, A.R.C.M., 14, Whitehall-mansions, Highgate, N. 19.

WANTED. Engagement, Cinema preferred; thoroughly experienced Orchestral and Relief Pianist; equally good both; 4 years present reference from first-class West-End Cinema. POPEY SATCHELL, 13, Norland-square, Holland Park, W.

WANTED. by experienced Relief Pianist, re-engagement; sight reader. MAVERNE, 10, Camberwell-green, S.E. 5.

WANTED. Known, liberty Jan. 3, good Lady Pianiste, any bus., through half changing hands; 15 years varieties. DODDS, 20, Railway-terrace, Abingdon.

WANTED. Eng. or deputising; good piano relief pianist (solo); 8 years' experience. EDITH WYATT, 349, Essex-road, Canonbury, N.

WANTED. Known, first-class Pianist (late R.A.M.) wishes for permanent Engagement, solo or with orchestra; restaurant, hotel, or café; available for concerts. S.W. district. W. T. S., 42, Colleshill, Teddington, S.W.

WANTED. by Pianiste (lady), Cinema or variety; engagements, in Music Hall, preferred; refs. Apply, PIANISTE, 65, Carlisle-street, Gouce.

WANTED. Engagement, by Pianist (orchestral), London, S.W., or W. preferred; terms reasonable. Write, Box 211, "The Era."

WANTED. Known, at liberty Jan. 3, Pianist, any business; pres. sit. Hippo. Blackpool. 4 yrs.; refs. if required. Address, WHITEHEAD, 57, Albert-rd., Blackpool.

WANTED. Known, Jazz Banjoist is dance orchestra; LEWIS, 29, Shenley-road, Camberwell, S.E.

WANTED. Engagement or Odd Nights by first-class Banjoist; can be heard playing nightly at a West End Establishment; town only. Thanks for offers. Box 145, "The Era."

WANTED. Known, Banjoist; exp.; first sight and memorise; open nights, dances, &c. JO, 159, Lupus-street, S.W. 1.

WANTED. Continent or town, good Engagement by smart young Trap Drummer. Experienced and reliable. 41, Broomleigh-st., West Hampstead, N.W. 6.

WANTED. Eng. by Double Drummer, with Tympanies, in Music Hall, Theatre, or Picturehouse. State terms, Box 200, "The Era."

WANTED. Known, Drummer requires Engagements, well experienced Jazz or straight. DRUMS, 10, Aulton-place, Kennington.

WANTED. Known, experienced Jazz Drummer, at liberty for Christmas Day, evening. Also first-rate Jazz Band. M. M., 43, Onslow-road, Richmond

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also Jan. 24, **TINA PAYNOLA**. The only Lady Mimic of Instruments, Animals, Babies, &c. (own 6 sheets, any size stage). This, Hippo, Brighton. Wires: 2, Boyes-st., Brighton. After Saturday morning, 2, Beaconsfield-rd., E. Twickenham.

WANTED Known, the Act that has no equal. **LA-ROYAL**. **LA-ROYAL**. **LA-ROYAL**. S.W. 2.

with her five handsome royal ponies, wearing the most gorgeous harness in the world, appearing in the great circus scene, "The Circus Queen." This week, Hippo, Newcastle. Next week, Hippo, Manchester. Wish you all a Merry Christmas and a Prosperous New Year.

RALPH WEIGHT and **GLADYS CANDY**. Vocal and Comedy Tri-Bits. 18-20 mins. At and Away from Piano. Terrific success last week, Hippo, Grays, Essex. Refer **WANTED**, Monday next, Wires, 2, Salton-rd., Brighton, S.W. 2.

SMYLES and MURATT. Comedy Specialty Jugglers. Suckles and Muratt, lady and gent. Funny and original. Suitable for any class of Entertainment, Gala, Circus, or Stage. **WANTED**, Monday next, Wires, 2, Oak Lodge, St. James's-road, Shirley, Southampton.

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BASKET containing 3 pieces Scenery, 24ft. x 9ft. Villa, Harbour. Aboard Ship. Desert with Pyramid, and Office; also Props. Cheap. A. 53, Standen-road, Southfields.

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ACTORS' ASSOCIATION AND BOYCOTT POLICY.

EFFORTS TO RID PROFESSION OF "MR. BOGUS."

"That this meeting approves the Council's policy to boycott managers who do not pay the minimum wage and those who do not observe the conditions of the Standard Contract, and pledges itself to support this policy to the fullest possible extent."

This was the resolution passed at a special general meeting of the Actors' Association held at the Ambassadors Theatre on Sunday afternoon, and which endorses the attitude adopted by the Council with success in three cases recently. The meeting was not a large one, but it was unusual, and there was no doubt about the enthusiasm of those who were present. In the absence of Mr. Norman McKinnel, who is enjoying a well-earned holiday, Mr. Fisher White took the chair, and his conduct of the business gained him a hearty vote of thanks at the conclusion of the meeting.

Among those on the platform were Messrs. Sydney Parton, Robert Michaelis, Clifford Rean, Henry Vibart, F. B. J. Sharp, and Alfred Lugg (sec.).

A SERIOUS BUSINESS. The chairman pointed out that the policy laid down in the resolution was a serious business. If they insisted it on a large scale, as they might do, it must be carried through to the bitter end, otherwise they would have made a mistake. (Hear, hear.) For that business serious as it was, they must have the wholehearted support of every member of the Association. It might mean that they would have to spend a considerable amount of money, but even then they thought—and he was sure they would agree—that this expenditure was worth while. He believed that the financial burdens of the individual members of their trade union were lighter than those of any other union in the country. Certainly they were very young, and they had done very well considering their age, but he thought the time had come when they must make up their minds that if what they were about was worth doing it was worth doing well, and they must make up their minds to put their hands in their pockets for the general good of their calling. What they had done already had been very successful without the expenditure of much money. What they wanted to do might be equally successful—but they must be prepared.

THE COLLECTIVE SPIRIT. He thought there was a tendency in the profession of a too individualistic outlook. One heard so many times that the actor says: "What is the A.A. going to do for me?" He ought to say: "What is the A.A. going to do for us?" (Hear, hear.) He was afraid that was a heritage of the past before they had any idea of union. They wanted the collective spirit; the sense of being a body corporate. They wanted to look at the good of the whole profession and not only from the point of view of material good, such as better salaries and conditions of work, but from the point of view of the dignity of their calling. After all, they called themselves artists. There was nothing higher in the world than art, and if they esteemed themselves as belonging to the great body of artists they should be proportionately proud of it and should be willing to make sacrifices in order that the dignity of their calling should be upheld. (Hear, hear.)

He asked them to support the Council and trust them. They worked to the best of their ability for the Association, and if it became necessary to call on them for a special levy he hoped they would pay up, make others pay up, and get new members and make them pay up. Mr. Fisher White also appealed to those who had not paid their dues to do so at once, and persuade others to do so as well.

I.O.U.S. AS CURRENCY. Mr. Michaelis moved the resolution. Many of them might say that the standard contract was so bad that it was not worth enforcing, but, believe me, said the speaker, bad as conditions are under this, there are hundreds of contracts given which are infinitely worse, and even these are not by any means adhered to. At the present time there were on the road so-called theatrical companies in which, whatever the contract salary might be, the highest salary paid out only amounted to 30s., and in one case the chorus girls for a week's work received only 7s. (Shame.) In order to save railway fares the frugal manager strands his company, takes a journey on his own, and starts again under another name to repeat his tactics. Bad as it was, the Standard Contract, when enforced, would at least ensure that the travelling articles could pay his landlady's bill, and a minimum wage of 23 would obviate the necessity of the provincial articles having to throw his dressing-case out of the window and then sliding down the rain pipe after it. (Laughter and applause.)

In some cases I.O.U.s were given for salaries, which the possessors of stood as much chance of getting as an egg was likely to remain whole after being run over by a tank. (Laughter.) Unfortunately for the fair name of their profession, landladies did not understand the high finance as represented by the bogus manager's I.O.U., and consequently the profession was brought into ill-repute by the poor artist being unable to pay his bill in a currency that would satisfy the owner of the household furniture. (Laughter.)

RESPONSIBILITY OF RESIDENT MANAGER. What was the remedy for this horrible state of affairs? How was it that those managers who did not pay salaries remained on the road? Why were they not boycotted by the resident managers, and why did actors work for them? Firstly, these relics of the slave trading days were willing to accept lower rates than the honest and fair manager, and the resident manager, by paying a smaller percentage, filled his pockets. The artist was faced with that type of cad or nothing at all, as the honest manager was driven out of business, and was unable to get sufficient consecutive dates to make a tour. It was the resident manager who was primarily responsible for the fact that this type of manager retained his business. (Hear, hear.) He should only book companies owned by members of the Association of Touring Managers, which had pledged itself to have no members unwilling to give

the standard contract. (Applause.) "I say," went on Mr. Michaelis, "boycott these infamous, sweating managers; tell the trade unions the full facts, and they will support you; let the public know, too, and they will back you up. They must take off their coats and show what they could do, and they would find the honest touring manager on their side to a man."

THE TWO WEAPONS. Mr. Clifford Rean, in seconding, said the resolution was the most sweeping one that any body of actors in the whole history of the stage had ever been called upon to support. To obtain their ends there were two ways of going to work. There was the strike and the boycott. The strike was a very terrible and very difficult weapon. It hit their friends as well as their foes. The boycott hit the man they wanted to hit, and would help their friends—those managers willing to abide by the Standard Contract. Mr. Rean stated that large numbers of members of the A.T.M. were being driven off the road because they could not get dates. They had asked these managers for a standard contract. They did not get all they wanted, but it would not be much good having a contract if there were no managers to carry it out. The "rats" would fight, and they must put up the snags of war to fight them. They had too great allies, and they would win the battle for them. There was the general British public, noted for its sense of fair play. Those "rats" were going to be driven off the road, and the British public would help them to do it. Their second ally was the great trades unions. They would appeal to them for support, and not in vain. (Hear, hear.) They would win through if only they stuck together. (Applause.)

RUINING THE PROFESSION. Mr. Lugg supported the resolution. Referring to what the A.A. had done, he said that in less than two years—since they started as a trade union—they had paid out in actual hard cash a sum in excess of £7,000. It worked out at more than 10s. per member. (Applause.)

Turning to the matter under discussion, Mr. Lugg said he desired particularly to draw the attention of the artist of high position, because he felt that the higher a man's position in a profession, the greater his obligation to that profession. (Hear, hear.) He gave full details concerning three bogus managers which had recently come under notice, and each of whom had been successfully dealt with by the Association. One of them had no fewer than three aliases.

The resident manager, said Mr. Lugg, was entirely responsible for the existing state of affairs. A manager of a theatre had no right, being a licensed person, to encourage these men by giving them dates at his theatre. (Hear, hear.) In every single case they had found that the resident manager had had to advance money for fares and printing, and under those conditions the manager must realise that he was encouraging these men to strand artists under most terrible conditions. These men were robbing legitimate managers of dates. Members of the A.T.M. could not book consecutive dates because "these people" were encouraged at lower rates. It was ruining the profession.

In one of the cases mentioned, said Mr. Lugg, it was an absolute fact that girls were placed in the position of getting money by some manner of means in order to pay their bills in one town. (Shame.) He thought they had a right to ask every actor and actress to support to the fullest possible extent any action which would drive these men out of the profession. (Hear, hear.)

They had drafted a Bill for the licensing of managers. That Bill was now in print and was in the hands of the Bishop of London, who would introduce it into the House of Lords in the coming session of Parliament. It was no use going to Parliament and merely saying that these things existed. They had got to demonstrate in an irrefutable manner that these things did exist; how terrible they were, and that it was a matter of national importance that these men should not be allowed to use a dignified profession for the purposes of the White Slave traffic. (Applause.) He felt sure that not only that meeting, but the entire Association—the entire profession—would join with them to wipe out "Mr. Bogus." (Applause.)

KINDRED SOCIETIES' SUPPORT. Mr. Delevanti asked whether, seeing that the managers would materially benefit by the getting rid of the bogus manager, the A.T.M. would help them in their fight. Mr. Lugg said they had approached the managers, but how far they would help he did not know. They had a booking bureau, and they were endeavouring to get particulars of the companies which were out. Whenever they boycotted a theatre they would endeavour to get one of the A.T.M. companies engaged. They had also written to the V.A.F., and they had replied that they would support them to the fullest possible extent, and suggested a joint meeting early in the new year.

THE CASE OF THE NON-MEMBER. The Chairman, replying to another question, said that these companies contained very few of their own members, and to a large extent they were not legitimate stage artists at all. ("Quite right.") Apparently these managers book for their chorus shop girls, "skivvies," or any girl who got bitten by the excitement of the stage. He thought they were unlikely to injure any legitimate artist. He thought it would be more consonant with the dignity of their profession if they carried out the policy on their own, and the position in regard to the managers would be all the stronger afterwards.

Mr. Lugg said that two members of the A.A. were in one of the stranded companies, and had been brought back to Town and assisted.

One member asked what was being done with reference to London managers paying lower salaries. There were several paying under the Union rate. There were two cases he knew of, and in a West End theatre. In one case £3 a week was offered for 10 performances, and in the other £3 for 10, and "a jolly good voice" was expected at that, he said.

Mr. Lugg said the resolution would cover every manager. They proposed to take action when and wherever they found it necessary. Wherever they found that a manager was not doing justice to the

artists, it was proposed to take the strongest action they could.

Another member referred to a Press announcement concerning a forthcoming production in which a well-known actor was to be accompanied by a number of school children—not artists at all. There were plenty of genuine artists who would be only too willing to walk on as school girls. The Chairman said the matter would come before the Council, as would also the matter of a certain film company, which was proposing to make use of a theatre audience for one of its films.

Another point raised was what was going to be done for the stranded artists who were not members of the A.A. Were they going to be helped?

The Chairman pointed out that it was quite beyond their powers to do that except out of their own private pockets, and Mr. Michaelis said that the non-member had a very easy remedy; that was, to join the Association. (Applause.)

The question of whether, when a resident manager had made a contract, he was not virtually a partner, and liable with the touring manager for salaries, etc., was raised, and Mr. Lugg said a test case had been fought on this very point. After that a clause had always been inserted in contracts, making it clear that there was no partnership.

The resolution was then put, and carried unanimously.

The meeting terminated with a vote of thanks to Capt. Harwood for granting the use of the theatre.

"A PRODIGAL WIFE."

Drama, in Four Acts, by Henrietta

Schrier and Lodge Percy, Produced at the Metropole Theatre, Glasgow, on Monday, Dec. 20.

Ernest Sunfair Lodge Percy
Sir Thomas Manford James Broadfoot
Jack Manford E. Hamilton Jackson
Richard Manwaring

Geoffrey L. Carlile

Wilhelm Zimmermeyer

Norman E. Purnell

Timothy Tykile Harold Elard

James Jakes James Broadfoot

Betty Sinclair Maisie Evelyn

Watson Owen Lodge Percy

Lady Manford Kate Somerville

Evelyn Lauderdale Henrietta Schrier

This new play had a good reception from a large audience. The plot turns on a war wedding. After four days of married life the husband returns to the Front, leaving his wife to resume her stage career as a chorister. On the husband's return from abroad he denies the marriage, causing his wife great unhappiness, but by the aid of humble but sympathetic friends in the profession her position is ultimately made secure.

Miss Henrietta Schrier plays well as an actress, who finally dies of consumption. Miss Maisie Evelyn makes a sympathetic heroine as Betty; and Mr. E. Hamilton Jackson is well placed. As the soldier husband Mr. Lodge Percy is excellent as a faithful friend of the heroine. The villainous of Zimmermeyer were strongly emphasised by Mr. Norman E. Purnell; Miss Kate Somerville and Mr. James Broadfoot play their parts cleverly as Sir Thomas and Lady Manford. Humour is introduced by Mr. Harold Elard as the comedian, Timothy Tykile, assisted by Mr. James Broadfoot as Jakes; Miss Owen Lodge Percy is a pleasing representative of Watson. With a little pulling together and quicker action the play should prove a welcome addition to the repertory of this company.

"PETER PAN."

The Christmas spirit is completed this year again by the visit of "Peter Pan," Sir J. M. Barrie's immortal creation. The intrepid youth appeared at the St. James' Theatre on Monday afternoon, amid the acclamations of a houseful of children of all ages from five to ninety. It was an invigorating experience for everyone. Each of the famous characters was greeted with cheers on the first appearance, a more than usually warm welcome being reserved for Mr. George Shelton, who is playing Smee, the most lovable of pirates, for the 21st time.

This year Peter is played by Miss Edna Best. This clever young actress, with her delightfully slim figure, is the incarnation of adventurous youth, and is altogether the hero of our imaginations. Wendy is most charmingly acted in the true tradition by Miss Freda Godfrey. Mr. Henry Ainley gives a further proof of his versatility by undertaking the two parts of the grim and terrible Hook and Mr. Darling. They are both perfect performances, his Hook being a fine, full-blooded, picturesque piece of schoolboy villainy. Mrs. Darling is very tenderly handled by Miss Sybil Carlisle, and John and Michael are cleverly played by Val Pragnall and Ivy Pike. Starkey is very well served by Mr. Fotheringham Lyons, and his fellow-pirates are excellently differentiated by Mr. Walter Lake, Mr. Rawson Buckley, Mr. William Luff, Mr. James English, Mr. James Keel, Mr. S. Grenville Darling, Mr. William D'Arcy, and Mr. Donald Walcott. Mr. Arthur Cleave is again the Slightly, and Miss Doris MacIntyre and Miss Terri Storri are excellent as the twins. Nibs is played by Delina O'Sullivan, and Carly by Noreen Hamilton. All the children in the play are trained by Miss Italia Conti. Miss Nancy Farley is a graceful, awe-inspiring Tiger Lily, and Mr. Garrett Hollick plays the part of Great Big Little Panther. Lisa—the enigma of the piece—is regularly acted by Rosemond de Perrenio.

The scene in the Mermaid's Lagoon has been omitted from the present production.

DEATH OF PROMISING YOUNG VIOLINIST.

Campaign against Curling Tongs.

Curling Irons.

We are still suffering from a shortage of curling irons, and even the vainest will prefer to sit in the sitting-room rather than go to the bedroom in order to "wave" her hair.

What a barbaric survival this time of the hair with hot irons is! We exclude amused disgust at the blackened and singed noses, and clay-beached hair, through the sea island belles, and countenances truly savage proceeding ourselves with the curling iron.

It is a pity that the modern hair-dyes have such a pernicious effect simply because society women ruin their hair—literally burn it up with hot tongs—and are forced to call in art to avenge the damage.

Certainly one cannot deny that wavy hair is becoming to the majority of women and that Nature is none too prodigal of the gift. But is it necessary to resort to the curling iron to produce it?

Of course not. There are certain traits which are not injurious to the hair, and which, used judiciously, foster the growth of wavy hair.

Shampooing is generally conceded to be most beneficial. The hair is slipped

amped with this fluid, combed down the way most becoming to the person, and either rolled up in curls, or fastened with slides. To produce a wavy wave it is sufficient merely to take that part of the hair where the wave is required, and to insert a small slide at that place. The hair is then blown in the wind, or is puffed up, and in a few hours, if this has been done, a deep wave will appear.

provided by the O'Shea Girls and the Kila Quartette, and the Empire Steppers.

EMPIRE.—P. Mr. J. Steeples; G. M. and Sec. Mr. Fred Shaw; R. M. Dickinson; Mus. D. Mr. A. Gray. Tonight—Pantomime also make it a "Pantomime Week." While the has been brought right up to date, and Jill" still retains the old story. The cast includes Syd Copping (who portrays the pantomime), Jim Jessman, Syd B. B. Bentley, N. Bentley, J. Smith, Harry Natos, Will Terry, Jean Boats, Beatrice Tolcher, Dale and Dale the Six Daisy Stars.

Boots, The Chemists. 10-12, High-st. 8, Bridgegate.

RUGBY.

HIPPODROME.—P. Rugby H. Horse, Ltd.; M. Mr. F. T. Sudd.—R. J. Cromie of Leonard Laurence, a grand performance of "The Mon. and a "A Cigarette Mark's Romance" on Wednesday, "Leah Kleschna." Thurs. Friday.

Boots, The Chemists. 26-27, High-st.

STYLING.

ALHAMBRA.—D. Mr. Jack Calder; R. M. Mr. Geo. Webster; D. Mr. Jas. Running.—Mr. Will I. represents musical comedy burlesque "Heads or Tails."

SE. LEONARDS.

ROYAL COURT HALL.—P. Picture Theatres (Hastings and Brighton). R. M., Mr. M. Williamson Bro. Julian Clifford and his orchestra, presents the Hastings Corporation, a musical comedy on Tuesday (Wednesday). Charles Conyers is presenting his original entertainment. Arnold Stoker, a favorite at these concerts, is appearing from Friday to Wednesday next. The same company, is billed to appear on Christmas Day.

PALACE PIER.—M. D. Mr. J. H. H. M. Mr. Percy Brown.—N. M. and his orchestra continue

tone, is appearing at each concert week.

Boots, The Chemists, 17-19, Roberts George-st.; 48, London-rd.

TAUNTON.

EMPIRE.—P., Trust Houses, Ltd. M., Mr. Adam Jay.—This week: Lyons and Joe Fay, comedians; Bekker, humorist; Lottie Lennox, co-tenne; W. G. Watts, coon delineator; Ormonde and Lora, trick cyclists.

Boots, The Chemists, 56, North-street.

WOLVERHAMPTON.

THEATRE ROYAL.—P., Kimber Ltd.; M. D., Mr. and Mrs. F. G.

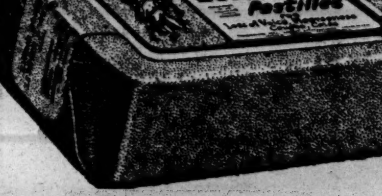
berley; M. Mr. Edwin T. Kisbey;
D., Mr. Harry Bradley-Leah Covey
supported by Jerrold Heather, in a
stole.
EMPIRE.—M. D., Mr. Charles Gul
M., Mr. Bertram J. Seabrook; Mus
Mr. B. George—Archie Pitt, in "Mr. T
of London," supported by Grace F
Stanley Durward, and Joe Mitchell.
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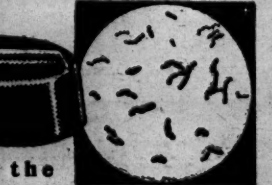
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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR. CONCERTS OF THE WEEK.

ORCHESTRAL NOTES AND NEWS.

MR. HARRY RATTRAY.

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Mr. Rattray has shown ability as a composer; there are a couple of marches to his credit—"The Thread of the Empire" and "Ubique," the last-mentioned being dedicated to the R.G.A., in which he served during the war.

Harrogate's Musical Acquisition.

The Bijou Orchestra at the Royal Hall, Harrogate, has enjoyed the greatest success, and in the winter season the hall forms one of the finest resorts. The management has acted wisely in engaging as musical director the eminent Dutch violinist, Mr. Andre Presburg, a man of charming personality, who has delighted the patrons of the Royal Hall with his solo playing.

Mr. Howard Croft.

Admirers of this clever musician will regret to hear that, after ten years in the "chair" at the Glasgow Alhambra, he no longer occupies that post. Mr. Croft kept the orchestra and the music played by it up to a very high standard, and made the Alhambra selections a delight to music-lovers. We trust he will soon find a position where his ability will be afforded ample scope.

Russian Conductor's Adventures.

Mr. Serge Koussevitzky, who is considered Russia's foremost symphonic conductor, is to conduct a series of concerts at the Albert Hall, the first of which will take place on January 2. A graduate of the Moscow Conservatory, which he entered at the age of fourteen, he first came before the public as a symphonic conductor in 1910, creating for this purpose his own orchestra. In 1916 he had to abandon it, owing to war conditions, and was placed, after the revolution, at the head of the Petrograd Symphony Orchestra, by the temporary Government. This position he occupied under the Bolsheviks until conditions made further work impossible. Mr. Koussevitzky has only recently succeeded in escaping from Moscow, but since his arrival in Paris he has already received offers to conduct in France, Italy, and Holland.

Longton's New Musical Director.

Mr. Harry J. Baynton has this week taken up his new duties as musical director at the Empire Theatre, Longton. He has come to the Potteries direct from the Holborn Empire. He is a cousin of Mr. Henry Baynton, the Shakespearean actor, who, by the way, appeared at Longton a short time ago, and was made the recipient of a handsome presentation from the local china manufacturers.

Royal Academy of Music.

Recent awards are as follows:—The Fred Walker Prize to Edith Rogers; the Westmorland Scholarship to Frank H. Nathan; and the Potter Exhibition to Hazel Perman. Doris Hobson being highly commended, and Lillian Southgate and Kathleen Levi commended.

CHERNIAVSKY AT QUEEN'S HALL.

A fine reception was awarded Mischel Cherniavsky for his cello playing at the Queen's Hall last Wednesday evening, when, accompanied by the New Queen's Hall Orchestra, conducted by Sir Henry J. Wood, he played the solo cello parts in Haydn's Concerto in D, and Saint-Saens's Concerto in A Minor. Cherniavsky's interpretation of these numbers was distinguished by a pure and liquid quality of tone, and his technique was quite equal to the demands of these works. His principal success was scored in the interpretation of Max Bruch's Kol-Ne-rei, based upon a well-known melody which forms part of the Jewish liturgy for the Day of Atonement. The gifted artist gave fullest expression to the religious and soulful qualities of this piece. Numerous recalls rewarded him during the concert, and at the close two additional solos were played before the audience would disperse. An attractive feature was the playing of Beethoven's Carillon Overture, and The Siegfried Idyll by the orchestra, which Sir Henry Wood conducted with his usual finish.

A CITY CONCERT.

At South Place Institute, Finsbury, on Wednesday last, was given a most enjoyable concert, under the direction of Mr. Louis Cottell. A number of artists performed, and were assisted by a choir of 40 voices, conducted in fine spirit by Mr. Cottell. The most notable event of the evening was Mr. Theo. Malcolm and Miss Estelle Cottell's humorous double turn. It consisted of songs and humorous dialogues. Mr. Malcolm has an excellent delivery, and the audience greatly appreciated his singing and playing. Miss Cottell, besides her distinct ability as a singer, proved herself to be the possessor of a vein of low comedy as well. Altogether a very enjoyable evening.

MISS ROSE SMITH-ROSE'S RECITAL.

Miss Rose Smith-Rose gave a dramatic recital to a large audience at the Steiny Hall on Friday evening. Miss Smith-Rose has a well-modulated and sympathetic voice, her diction is good, and she has a keen sense of the stage. She is most successful in light pieces, which she invests with that pleasantly intimate note which is the hall-mark of the good diseuse. Thus Jerome K. Jerome's "Dissertation on Dress" could not have been better delivered—the footlights seemed to disappear, and Miss Smith-Rose became one of us. Miss Smith-Rose's programme ranged from Hichest's "Pancrazia's Hair" to a quaint character sketch of a "tweenie," entitled "Giving Voice." Included also were a duologue, "How We Do It," and two scenes from "The School for Scandal," in which Miss Smith-Rose received invaluable assistance from Mr. Geoffrey Dupree. Delightful singing was supplied by Mr. John Humphreys and Miss Evelyn Clifford, whose brightness and vivacity created a very favourable impression. A youthful pianist, Mr. Sydney Jerome, not

only fulfilled all the duties of accompanist most successfully, but also proved himself to be a talented organist.

THE URBAN'S CHRISTMAS CELEBRATION.

Mr. Charles Cruikshanks presided at the Christmas gathering of the members of the Urban Club held at Anderson's Hotel on Friday, with Messrs. W. H. Pratt and R. T. Baines as the Vice-Chairmen. Mr. Cruikshanks proved to be quite an ideal Chairman for the occasion, and in proposing the toast of the Club caused some laughter by his humorous stories, some of these being based upon his experiences as an actor.

The proceedings were quite in keeping with the festive season, and songs were excellently rendered by Messrs. Robert Anthony, Gilbert Hodson, J. Hutchinson, and others. Mr. E. Chas. Fache, the Hon. Sec., gave an appropriate recitation in his usual admirable style, and Mr. Adrian Harley recited in such a manner as to give full effect to the lines a poem entitled "An Urban Alphabet," written for the occasion by Mr. R. T. Baines, which was well received by the company.

C.A.B. ASSOCIATION CONCERT.

Mr. Tom Clare was the chairman at the Association's "At Home" held at St. George's Hall, on Sunday evening, the programme having been carefully arranged by Mr. Siviore Levey, the Hon. Entertainment Secretary.

At the usual interval the chairman briefly addressed the audience. He said he should like to take the opportunity of congratulating the members on the wonderful advance which the Association had made during the past two or three years, considering the strenuous times they had passed through as the result of the war. He quite believed that the resolution which was passed at the meeting held the previous Sunday would have the effect of widening the scope of the society, and would lead to further success. The time had come when they should be united, for unity was strength, though they did not want a trade union, as he thought that it would be impossible to work it successfully. They desired to make the Association recognised as representing the concert artists' profession; and he thought that they were doing right in dropping out of the title the word "benevolent," though, of course, there was no intention of losing sight of the benevolent side of the society. In conclusion, Mr. Clare appealed to the audience to subscribe generously to the silver collection which was about to be made.

The artists who contributed to the programme included Miss Belle Richardson, soprano, who gave an admirable rendering of "The Waltz Song" from "Tom Jones"; Mr. Middleton Wood, entertainer, told some amusing stories and sang "The Bantam Brigadier"; Miss Nora Bancroft, contralto, did well with "The Garden of Forgetting" and "A Fat Lil' Fellow with His Mamie's Eyes"; Mr. Frank Wood, comedian, besides singing a humorous song, gave clever imitations of well-known variety comedians; Edith Faulkner and Victor made a most favourable impression with their skills and sketches, the last-mentioned singing in capital style "My Old Dutch"; Miss Lily Bradford, mezzo-soprano, sang "Let Joy be Thine" with acceptance; and others who contributed included W. Chester, tenor; Evelyn Larcombe, contralto; Archie Olney, with living marionettes; Edwin Dufour, baritone; Winifred Dabry, entertainer, who sang "Seeing Things" and gave a humorous recitation; Wal Barker, Gladys Boyle, and Rex Burchell. The New Barnet Orchestra played selections in the early part of the evening. The Misses Aline Beaumont and Adeline M. Jones were the accompanists, and Mr. Alfred Bishop again rendered good service as hon. stage manager.

"COMRADES OF THE GREAT WAR" CONCERT.

Gaily decorated, the Theatre Royal, Aldershot, was the scene of great enthusiasm on the occasion of the charity concert arranged by Mr. Paul R. Hall, of the Stoll office, in aid of the Aldershot branch of the Comrades of the Great War. There was a conspicuous array of talent and every artist appeared, most of them travelling to Aldershot by Paige cars kindly lent by that company. The whole programme was gone through without a hitch, and much credit is therefore due to the organisers, Mr. Hall, and to Mr. Andrew P. Wilson and Mr. Nat Day, the popular agent, for their work on the stage. Tremendous applause greeted every artist. Mr. George Robey was received with enthusiasm, while a delighted audience laughed heartily at the sayings and doings of "Jerry." Coram's well-known "dummy," Harry Rogers, Tom Stuart, Alf. Leonard, assisted by Adeline Valery, Rupert Hazell, Hedges Bros. and Jacobson, Bryan O'Sullivan, Betty Barclay and George Glover, Clifford Morgan, Harry Marlow, Jean Downing, Pipe-Major Broadwood, assisted by Miss F. Lamb, F. Russell, E. Jamieson and G. Jamieson, and Mrs. Saba Raleigh, in her recitation of the poem "The Unknown Comrade," written by A. P. Wilson, with music by Mr. George Saker, were all received with acclamation. So great was Mr. Hall's popularity that in addition to having to make a speech he had also, by popular demand, to take the conductor's chair for a time. Selections were given by the band of the 13th Hussars, as well as by the Aldershot Amalgamated Musicians' Orchestra, under Mr. C. C. Teesdale, T. Wiley, George M. Saker and Alfred Dove.

Christmas at Country Club.

At the London Country Club at Hendon a special Christmas, with exhibition dancing by Miss Marjorie Moss and Mr. George Fantana, will be held on Sunday next, and in the evening a dinner and dance concert, for which the services of Mr. Ernest Hastings and Mr. Ernest Sewell have been specially engaged, will be given.

N.S.L. CONCERT.

WATFORD PALACE.

There were few vacant seats at the Palace on Sunday, where the chief attraction was an Octette from the Scots' Guards, who opened the programme with a selection from "Tanhauser." Enthusiastic encores were demanded for Musician H. C. Stanley's cornet solo, "Little Grey Home in the West," and Musicians W. Berry's and R. C. Guyler's highly finished playing of one of Sabitzky's compositions on the violin. Sugini's suite, Ballet Egyptian, by the Octette, left nothing to be desired. Miss Jean Harley created an excellent impression by her singing of Sanderson's "Hills of Donegal" and Goring-Thomas's "A Summer Night." Miss Sybil Elliott's contributions were most enjoyable, especially Moir's "When Celis Sings," and the popular "Love Will Find a Way," from "The Maid of the Mountains." Mr. Wittenburg Kaye gave with fine expression, "The Company Sergeant-Major" and "Tommy Lad." Miss Lettice Newman and Mr. Eric Richmond thoroughly deserved the great reception given them for their clever duets and monologues. David Beveridge told some humorous stories, and gave a dramatic recital of "The Dandy Fifth."

LONDON OPERATIC AND DRAMATIC SOCIETY.

A fine all-round performance of Messager's melodious opera, "Mirette," was given by the London Operatic Society on Monday and Tuesday, 13th and 14th inst., at Cripplegate Theatre. The choral ensemble was of striking aptitude and excellently trained. Every part was well played and well sung, but the charming, coquettish and dainty Marquise de Montigny of Miss Olga Russell, the excellent vocalisation and hearty manner of Miss Rhoda Whitley in the title-role, and the genial, joyous assumption of the part of the breezy Bobinet by Mr. Reginald Western, a born comedian of singular skill as a speciality dancer, stood out most prominently. Miss Dorothy Hunt gained well-deserved applause for her pretty rendering of "To-day My Dream Comes True," and Mr. Andre Jobin scored in his "Song of the Zingari." Dr. Adolphe Abrahams, with such a partner as Miss Russell, was safe to score in the duet and dance, "Monsieur le Baron," and in her fan song and dance ditty she also gained golden opinions. Miss Whitley's two great vocal efforts, "Come Back, Sir Knight," and "Gipsy Life," were excellently rendered. Mr. Harry Dann sang and acted pleasantly as Francis, the king of the gipsies, and Mr. Alfred Guttridge made an agreeable, good-voiced Gerard de Montigny. Miss Bertha Sandlands' dancing was both graceful and effective in the solo dances arranged by Miss Nancy Borritt, and the Misses Babs and F. Cullen. Gladys Knox and Dorothy Robinson also floated it neatly, whilst the chorus was of especial excellence, vocally and dramatically, under the tutelage of the principal and conductor, Mr. J. Stanley-Verde. Altogether a most exhilarating and successful show.

WHAT MANCHESTER DOES TODAY, ETC.

The City of Manchester can justly claim to be in the first ranks of any movement, be it commerce, music, sport, &c. At the Popular State Café, which is owned by Messrs. J. Lyons and Co., Ltd., in addition to the regular orchestra, there is now engaged a sextette consisting of some of the most talented musicians of the day. By mentioning their names it will be sufficient to prove that Manchester is not neglected from an amusement point of view. In the sextette we have Maurice Singer as leader and violin soloist; at the piano is Nat Lewin, who has world-wide experience, and is also a composer of several ballroom successes; the banjos are adeptly handled by Messrs. Emile Grimshaw, Jun., and Arthur Stanley, who are in the first rank of performers on this instrument; and the well-known trombone player, Bernard Tipping, is also one of the six. Last, but not least, we have R. W. Stevens beating the drum, an instrument he knows how to handle. This sextette is engaged for special dance teas and during dinner.

A WELCOME REAPPEARANCE.

Miss Louie Freear, the clever comedienne, has decided to reappear, and heads a variety bill which includes the Bricks Vaudeville Party, to be presented next week at Richmond, Kew, Ealing, and Hounslow. Future dates include Wimbledon, Romford, Sevenoaks, &c. Miss Freear will be heard in new songs and old successes.

LONGTON AMATEUR OPERATIC SOCIETY.

The stage of the Empire Theatre, Longton, was occupied during the week ended Dec. 18 by the Longton and District Amateur Operatic Society, who made a great success of their presentation of "The Moussmé." Miss Lena Scott, who has previously done good dramatic work locally, was the heroine, O Hana San, her expressive soprano singing being a feature of the show. Mr. T. Sutherland Simpson, an excellent tenor, acted with distinction and sang effectively, and Mr. Arthur Sant, as Captain Yamaki, showed grip and ability in a stronger role than he usually takes. The Miyo Ko San of Miss M. Warren, who had not been seen in opera before, was a delightful study, and Messrs. Tom Blair and Will Horabin filled the two principal comedy parts with the realistic humour. The well-balanced chorus and the unusually capable orchestra also merited praise. The dressing and mounting of the piece were first-class.

MAURICE PIENA.

Maurice Piena's "Hate and Love," which will, we hear, be ready at the beginning of the New Year, is one of the finest dramatic pieces of modern times, admirably orchestrated for full orchestra, with harmonium, abbatino violin, second violin, piano solo or conductor, all fully cued. It is very melodious, and has two endings, one very quiet, slow, and serious for sad situations, and another agitato and short for a quick finish. There is a great demand already for this work.

This firm also promises many new good numbers for the New Year, including the well-known "Slumber Song" and "Serenade," by Transilator, both of which are orchestrated with harmonium parts; also three new numbers of Meyer Helmund; and the very low price of a few pence to the profession.

COVENT GARDEN OPERA.

"THE SECRET OF SUZANNE."

Although Wolf-Ferrari's "Secret of Suzanne" was not mounted until Tuesday evening, the 14th, it was clearly a case of "better late than never." In other words, it is satisfactory to find that this delightful work bids fair to become a permanent feature in the Carl Rosa Repertory. The performance was eminently satisfactory. Miss Gladys Seager played and sang delightfully as the Countess, whose clandestine worship of Lady Nicotine is surely the most innocent secret that our modern minds could conceive; whilst Mr. Hubert Dunkerley was no less successful as the jealous Count. The dumb servant was made a fine figure of fun by Mr. Cecil Cook, and Mr. Paul Kochs conducted successfully. "The Secret of Suzanne" was followed by a capital performance of "Pagliacci," with the same cast as on a similar occasion earlier in the season.

"TRISTAN AND ISOLDE."

The performance of "Tristan and Isolde" on Wednesday was in keeping with the best traditions of Covent Garden. The difficulties of the massive Wagnerian opera are well known, but those vocal stalwarts, Miss Beatrice Miranda and Mr. William Boland, rose splendidly to the occasion as the two protagonists, and this despite the fact that Mr. Boland was obviously suffering from a slight cold. The other parts were sung with equal success, notably by Mr. Hedden Foster, duly sympathetic and attentive as the faithful Kurvenal; and by Miss Doris Woodall, who ministered with similar care in the part of Brangane. Mr. Arthur Winckworth used his resonant voice well as King Mark, and the remaining roles were sung by Mr. Booth Hitchen, Mr. John Halliday, Mr. Tom Rowlands, and Mr. H. Vincent. Mr. Henriquez de la Fuente conducted.

"DANTE AND BEATRICE."

A warm reception awaited Mr. Stephen Philpot's "Dante and Beatrice," given by the Carl Rosa Company at Covent Garden on Friday night, when an extremely efficient performance was conducted by the composer. The dancing in the second act, on the occasion of Beatrice's birthday party, was heartily applauded. Miss Beatrice Miranda reached her usual high standard, making a picturesque Beatrice and singing with great charm, while Mr. William Boland made a masterful Dante. The minor parts were excellently done, and the staging and interpretation a credit to the Carl Rosa Company.

TRINITY COLLEGE OF MUSIC.

Interesting arrangements have been made at the college for the forthcoming term, which commences on the 10th of next month. The inaugural address will be given by the Vice-Chancellor of the University of London on Jan. 12. A lecture which will attract attention is that to be given on Jan. 26 by Sir Frederick Bridge on "The Music of the Cries of London in Shakespeare's Time," with illustrations by the college choir. There will be professors' recitals as follows:—Organ, by Mr. Leslie Regan, F.R.C.O.; Harp, by Miss Minnie Winter, F.R.C.O.; Mr. Charles Keith and Mr. Charles Budden-Morris. An interesting lecture-recital by Dr. C. W. Pearce on "Eighteenth Century Violin Sonatas: England, Italy and Germany," will be given, with illustrations by the lecturer and Mr. L. Peckskal.

Towards the end of the term there will be a students' chamber music concert at the Steiny Hall, and the customary orchestral concert at Queen's Hall, Langham-place, W.

LITTLEHAMPTON URBAN DISTRICT COUNCIL.

The above Council INVITE OFFERS for the use of the Shelter Hall and Outside Pitch for entertainments on the Green at Littlehampton.

Particulars may be obtained by forwarding a stamped addressed foolscap envelope. Scaled Tenders, endorsed "Entertainments," addressed to "the Chairman of the Council, Town Office, Littlehampton," to be delivered on or before Saturday, January 1, 1921. The Council do not bind themselves to accept the highest or any tender.

ARTHUR SHELLEY, Clerk.

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SANDS near the Cleethorpes Railway Station during the 1921 Season (Sundays excepted).

A copy of the regulations to be observed in connection with such entertainments, and also Forms of Tender can be obtained on application to the undersigned, but applicants should state which Form of Tender is required.

Scaled tenders endorsed "Entertainments" to be delivered at my office not later than the 5th day of February, 1921.

ALBERT S. BARTER, Clerk to the Council.

Council Offices, Cleethorpes, 18th December, 1920.

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 "30—Victoria, Ealing
 "31—St. John's, Richmond
 Jan. 3 & 4—Baths, Romford
 "5—Eynsford, Eynsford, Kent
 "6—Baths, Wimbledon

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CONCERT PARTIES AT WORK.

The Stragglers.
 Before a very friendly audience, and with
 the Mayor of Islington as chairman, an-
 nouncing the items on the programme in
 the old-fashioned way, the above-named
 party, under the direction of Will Sahnow,
 gave a concert at Northampton House,
 Highbury, on the 14th inst. in aid of the
 funds of the N.H. Military Band. If this
 band needs rehearsing as much as the
 Northampton House orchestra did, they
 might be advised to get to work at once.
 Quite the success of the evening was the
 elocutionist, Miss Nell Underwood, whose
 monologue, "Scandal," "My Jim," &c.,
 and her "Contradicting" dialogue with
 Mr. Gerald Newman, was delivered in ex-
 cellent style, and with natural humorous
 effect. The best of the other items were
 the concerted piece, "Puritans Fare," in
 which Misses Dorothy Emanuel, Leola
 Lewis, and Messrs. Robert Maxwell, Leola
 Lewis, and Messrs. Robert Maxwell, the
 comedian of the party, who was received
 with rapture, and S. Newman, and
 "Zomerset Fair," a trio of drollery, by
 Messrs. Maxwell, Newman, and W. Sah-
 now.

Margate 1921 Season.
 Margate Corporation have engaged Mr.
 Fred Weldon to provide a concert party for
 the 1921 season. Mr. Weldon to receive 40
 per cent. of the gross admissions up to
 £25,000 and 25 per cent. on amounts above
 that figure. Last season Mr. Weldon received
 40 per cent. up to £3,500 and 25 per cent.
 above that figure. At the Council meeting
 Alderman White, chairman of the Entertain-
 ments Committee, said they had not
 advised, as they would only come to the
 conclusion, that Mr. Weldon was the man
 for the job.

The Red Musketeers.
 The attraction this week at the Anglesey
 Palace, Burton-on-Trent, is the visit of Mr.
 George Derricke with his popular concert
 party, which includes the following: Miss
 Nora Doone, comedienne and dancer; Mr.
 Eric Vincent, light comedian; Miss Derricka
 Coventry, soubrette; Mr. Ernest Barker
 Cox, baritone; Mr. Charles Gordon, pianist;
 and Mr. George Derricke, comedian.

The Gipsies.
 Presented by Gane and Morley, this con-
 cert party are paying another welcome
 visit to the Pier Pavilion, Hastings, for a
 fortnight's stay. Nora Beck sings some
 fine soprano songs in good style. Lon
 Charlesworth has a good reputation here
 for her splendid soubrette numbers; while
 Gracie Fitzroy contributes some notable
 exhibitions of dancing. Sidney Ronald, too,
 is a favorite here, and knows how to use
 his fine baritone voice. Charles Hennessey
 evokes roars of laughter with his comedy
 business. The company appear under the
 direction of Edward Boulter, who quickly
 gets on good terms with his audience. The
 party is completed by Hilda Belliss.

CONCERT PARTIES TOURING.

Acadians—Dec. 20, Hippo, Wrexham; 27,
 Mechanics' Hall, Bradford.
 Arcady—Dec. 20, Leamington; 27, Leam-
 ington.
 Box of Vestas—Dec. 20, Lawn, Skegness.
 Coedees, The—Dec. 20, Town Hall, Chalm-
 leigh.
 Fanatics, The—New Pavilion, Burnham-
 on-Sea (Resident Season).
 Hobbies, The—Dec. 20, Victoria Hall,
 Ripon.
 Live Wires—Dec. 20, Hippo, Bedminster.
 Masks and Faces—Dec. 20, Connaught
 Hall, Worthing.
 Optimists, The—Dec. 20, Arcadia, Colwyn
 Bay.
 Pedlers, The—Dec. 20, Albert Hall, Staf-
 ford.
 Poppies, The—Dec. 20, Hippo, Camborne.
 Pro Ratas, The—Dec. 20, Palace, Red-
 ruth.
 Rogues—Dec. 27, Chester.
 Supremacy—Dec. 20, Clarence Pier, South-
 Shields.
 Versatiles, The—Dec. 20, Rink Pav., Ton-
 bridge; 27, Rink Pav., Tonbridge.

It was after a few years of existence as
 the A.C.A.E. that the feeling was enter-
 tained that artists did not sufficiently
 understand that the association was chiefly
 a benevolent one, and in order to make
 the title more comprehensive it was
 changed to the Concert Artists' Benevo-
 lent Association. The change was a good
 one, and soon justified the opinion of the
 committee, for the C.A.B.A. went ahead
 full steam, and has gradually grown under
 careful supervision to its present large
 proportions. Our best wishes go forth to
 it under its new title. We hope it may
 prove of greater utility to members, and
 we trust that the guardians of its bene-
 volent fund will continue to act with
 caution, wisdom, and generosity.

Juvenile Parties.
 Christmas, the harvest time for the
 general entertainer, is here. The conjuror,
 the ventriloquist, and the children's enter-
 tainer are specially in demand. It would,
 indeed, astonish the majority of people to
 know the immense demand there is for
 these entertainers at this period of the
 year. It would be no exaggeration to say
 that there are hundreds of juvenile parties
 taking place daily, and at every one of
 them an entertainer is engaged. The re-
 quest lasts for three or four weeks at
 least, and during that period there is a
 crop of conjurers who appear non-existent
 during the rest of the year. There are
 certain agencies and entertainment
 bureaux from whence the supply emanates.
 In some cases these agents farm many con-
 jurers for the harvest weeks. The artist
 is paid a weekly salary, and has to fulfil
 as many engagements as the agent may
 send him to. Although this system exists,
 happily it is not a widespread one, for
 the profit made by the agent runs into
 many hundreds per cent. of the actual fee
 received by the artist. One would regard
 10 per cent. as a reasonable basis of re-
 muneratation for the agent, and amongst the
 reputable ones this is the commission
 charged. There are, however, many agents
 (and amongst them may be cited certain
 of our Great London emporiums), where
 the actual commission deducted from the
 amount paid by the client runs into 25 per
 cent., and even more of the fee paid the
 entertainer by the agent. There are, of
 course, many well-known conjurers and
 other entertainers, whose position enables
 them to refuse to pay more than the 10
 per cent., but compared with the huge
 number in the annual Christmas crop they
 are but a small percentage.

The Christmas Season.
 Notwithstanding that there is somewhat
 of a slump in the entertainment world al-
 over the country just now, there is every
 reason to hope that the Christmas season
 of 1920-21 will be a good one. The prevail-

CONCERT PARTY AND ENTERTAINMENT NOTES.

History of the C.A.B.A.—The Christmas Party Entertainer—Pioneer of the Pierrot—The Variety Stage Nursery.

We wonder how many members recollecting conditions may be bad for the parents, the Concert Artists' Benevolent Association but the "kiddies" must have their fun when it was known as the Association of us usual, and we look forward to a Concert Artists and Entertainers? Such prosperous and happy period for enter- was its original title, and constitutionally entertainers generally, to whom we extend our that is exactly what it is now. The Con-best wishes.

The Home of Concert Parties.
 With some claim to justification, the Lyric Theatre, Hull, has been termed by the management the Home of Concert Parties. It is certainly one of the finest theatres in the country where this class of entertainment is presented all the year round. Mr. H. B. Hargreaves, the popular manager, is very careful in his selections, and will have only the best of C. P.'s. Hall audiences are critical in the extreme, and if they don't get what they consider the best they are apt to make their opinions known. Some of the companies, which have visited here lately, or are appearing in the near future, are Tre Wits, Brevity, Arcady, Pro Ratas, Box of Vestas, The Quixotes, Modesty, The Leadsingers, and the Gay Gondoliers.

The concert party has been not inap-ly described as the nursery for the musical comedy and variety stage. It might with equal truth be asserted that the pierrot troupe was the cradle of the concert party, and that Mr. Clifford Essex—who is still as lively and energetic as ever—was the father of the pierrot of this country. It is a good many years ago, although still within the memory of many of us, since Mr. Essex first presented his pierrot troupe of entertainers. Prior to those days the nigger minstrel (known to the profession as the "Waxy") held the predominant position as an entertainer at the principal seaside holiday resorts during the summer months. Mr. Essex was one of the best known banjo players in this country in those not far-off days, and we rather fancy it was in the Isle of Wight that he first presented his little company of pierrot artists. The success of the enterprise was astonishing. People flocked to hear the pierrots, and even at the present day the name of Mr. Clifford Essex is sufficient to ensure a full house whenever he performs in an Isle of Wight town—yes, and in many other places likewise, where his original fame still survives.

Others were not long in following the example set by Mr. Essex, and very quickly we found pierrot troupes under the management of Mr. Will Catlin, Mr. Chas. Cardow, Messrs. Acler and Euton, and Messrs. Paul Mill and Wallis Arthur, as well as others. As the pierrot increased elaboration of the idea grew, until we got such artistic and characteristic costumes as those of Mr. Eses, the Gaieties, the Cigarettes, the Brownies, the Gay Gondoliers, and dozens of others. The original pierrots presented very few concerted numbers. They depended almost entirely on their individual turns with an occasional duet or double act. The Waxies, of course, had their "gags" before the pierrots, and despite the wear and tear of so many years a not inconsiderable number of those nigger "gags" are still with us.

A Hoary-Headed Gag.
 We seem to be diverging from the original subject of our article, and having gone so far astray, we would like to mention the following jest, which we first heard nearly fifty years ago. It was a favourite "gag" of Uncle Bones' troupe at Margate. We heard this same joke given by a concert party at the same town only a few years ago.

The two comedians of the company are discussing the various merits of seeing and hearing. One declares that seeing is the most valuable of the senses. The other favours hearing. Says No. 1: "Look at that ship five miles out at sea. I can see a fly walking up the mast. Can you?" "No," says No. 2, "but I can hear its footsteps." We wondered at the time did those comedians know that that very same joke had been worked nearly fifty years before in the same town, and by a man still living in that same town?

Artists Who Have Won Fame.
 Well, to get back to the nursery. Look at the names of the stars of the music hall and musical comedy, and you may recog. i many who originally performed in concert party or pierrot troupe. It would indeed take far too much space to enumerate them all in his short article, but here are just a few to go on with. Mr. Leslie Henson, whom we remember performing with a little concert party at Sheringham, and afterwards with the Scamps; Mr. W. H. Berry, once such a big favourite at Great Yarmouth, and later at Broadstairs; Mr. Dave Burnaby, the backbone of Mr. Philip Braham's March Hares concert party; Mr. Norman Griffin, who was with Mr. George Robins' concert company at Margate Pier for two seasons; Tom Clare, for many years performing with the Broadstairs Bohemians; Messrs. Stanley Kirby and Harry Hudson, late of Margate Corporation concert parties; Mr. Harold Montague, once the leading light of the Mr. Eses and the Vagabonds; Mr. Fred Alhandale, for many years connected with the pierrots at Blackpool and other places. Scores of other stars could of 1920-21 will be a good one. The prevail-

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THEATRICAL GOSSIP.

The Shadow over Christmas—"Bogus" and the Boycott—Comic Opera for the East—Barrie at the Old Vic.

Employees' Wages Dispute.

The Yuletide festivities, so far as the metropolis is concerned, will be greatly hampered if the threatened strike of theatre employees materialises. The Christmas holiday week to the average Londoner means a happy time at the theatre, and if even two or three succumb to the threatened "direct action" the public will suffer accordingly.

The loss to the community, however, will be of little moment compared with the hardship which will accrue to the theatre employees. We trust that even if extreme action is taken a reasonable spirit will prevail, and that the Happy Christmas which everyone is wishing each other may extend to the theatrical profession.

Campaign Against "Mr. Bogus."

The Actors' Association have earned the admiration of all by their vigorous and well-planned attack on the bogus manager. The meeting on Sunday, of which we give a full account on another page, was entirely unanimous in its approval of the resolution empowering the council to pursue their policy of the boycott, and with the loyal support of the members generally the defaulting manager should quickly be run off the road.

Details of a particularly heartless case came to hand just as we were going to press in connection with a touring revue. Last week the company was in the Midlands, and only received half-wages. This week they received none at all, and at the second house several of the chorus went on strike, refusing to appear unless they were paid their wages beforehand. These were not forthcoming, with the result that there was no chorus.

Several of the girls, writes our local correspondent, were in a pitiful condition, not having a penny in their pockets. Thanks, however, to the kindness of the manager of the theatre, and the members of the staff, who advanced them the fares, the girls were able to get to their homes on Sunday.

As none of the artists has any money to pay their lodgings, landlady's bills were showered on the manager of the theatre to-day, most of them containing the threat that they would have no more to do with anyone connected with the theatrical profession. This makes it extremely hard on those artists who follow, as lodgings are hard to obtain.

Comic Opera for India.

Mr. H. B. Waring's comic opera company, numbering upwards of forty people, is leaving London by the P. and O. mail-boat Kaiser-Hind for India next week. The company will open its Bombay season on Jan. 21 with "Les Cloches de Corneville," subsequent productions being "Dorothy," "La Mascotte," "Rip Van Winkle," "Tom Jones," "Erminio," "La Cigale," &c.—a truly delightful repertoire.

We understand Mr. T. C. Fairbairn, the famous impresario and producer, is going to India under contract with Mr. Waring for his opera productions, and the present company includes Miss Nina Ravelli, Miss Nora Bird, Mr. Maitland Marler, Mr. Harry Cook, Mr. Franklin Ives, Mr. Harry Reynolds, Mr. James Davis and Mr. H. P. Brown. Mr. Charles Reynolds is the musical director. An efficient chorus is being taken out, with complete productions in scenery and dresses.

Barrie Play at the Old Vic.

Shakespeare and Sir James Barrie will be linked together at the Old Vic for the week beginning Dec. 27, when "The Comedy of Errors" and "Pantaloone" will be presented on Monday and Wednesday afternoon and evening, on Thursday at 2 and on Friday at 7.30. This will be the first time that Barrie has been represented at the Vic. Three additional performances of the Nativity play, "The Hope of the World," will be given on the Tuesday matinee and evening usually devoted to other purposes, and at the Saturday matinee. Verdi's "Il Trovatore" will be given on Thursday and Saturday evenings.

"Cinderella" at Covent Garden.

Rehearsals of "Cinderella," which have been proceeding in the foyer at Drury Lane, were transferred to Covent Garden on Monday, and the company has the remainder of the week to acclimatise.

So elaborate has been the revision of "Cinderella" that the production may be regarded as almost entirely new. The introduction of fresh comedians to the cast, for instance, has necessitated the provision of a new book by Mr. Frank Dix, to which Messrs. R. P. Weston and Bert Lee have added appropriate lyrics. Among the latter is an "Invitation" song full of topical touches for Mr. Arthur Conquest, who will reappear as Old Rowley.

From the private apartment of the Prince the spectator will be taken to the Baron's house, and later to the Fairy Garden, where, following out Mr. Arthur Collier's ideas, it will be found that Signor Prankin has evolved an entirely original scheme for sending Cinderella to the ball, which will be given at an open-air fête. The final scene will take place in a Fairy

Wood of bracken and big trees instead of the customary Palace set.

Marie Blanche will again be the hero. There will be a new Cinderella in Miss Kathlyn Hilliard, the possessor of a delightful voice, and a foot which her prototype might have envied. Miss Mabel Green will be the dashing Dandini, Miss Lily Long and Mr. Robb Gilmore the Ugly Sisters. The Bros. Egbert will be the Baroness and Page.

As usual, Mr. James M. Glover is responsible for the musical arrangements, and has amply provided for the vocal abilities of Mr. Harry Claff, the Baron, and Miss Winifred Davis, Fairy Godmother. A beautiful ballet and chorus, the Tiller Girls, the Pender Troupe, Miss Louise Maise in new dances, and Whimsical Walker in a new harlequinade for the children, are other features which should allure all the Christmas patrons of Old Drury (where "The Garden of Allah" remains) to Covent Garden.

Owing to Mr. Arthur Collins not being able to obtain full use of the Covent Garden stage for more than a few days before Boxing Night he will be unable this year to hold the usual semi-public dress rehearsal, which has been such a feature in these productions for some years past.

The Lyceum Fantomime.

The well-known nursery tale, "The Babes in the Wood," has been chosen as the subject of the pantomime to be produced by the Brothers Melville at the Lyceum Theatre. Mr. Louis Andrews is the author of the book, and special music has been composed by Mr. H. Sullivan Brooke. A new and improved version of the old story is promised, and a ballet, entitled "A Dream of Fairland," is sure to win admiration. Chief among the company are Billy Danvers, George Jackley, Gus Sharland, and Frank Bertram. Lily Edwards is to be principal boy, and Nan Stuart is the Maid Marion. It is due in the afternoon of Christmas Eve.



TOM TITT'S IDEA OF MISS JOSE COLLINS IN SENTIMENTAL MOOD IN "THE SOUTHERN MAID."

"Alice" at the Victoria Palace.

The girls who will play the Chess Set and Pack of Cards in the new production of "Alice in Wonderland," due at the Victoria Palace (for matinees only) on Boxing Day, are all seventeen years old and fit the bill. This year's Alice will be 14-year-old Phyllis Griffiths, and the cast also includes Miss Amy Fanchette, The Duchess; Miss Nan Gray, Queen of Hearts; Miss Gladys Ireland, Fairy Queen; Miss Margaret Buchanan, First Lobster; Miss Gertrude Martin, Oyster Queen; Miss Vera Desmond, White Rabbit; Miss Doris Bubeck, Cheshire Cat; Miss Dorothy O'Dell, Dormouse; Miss Nora Chart, March Hare; Miss Elna Kirkpatrick, Cook; Mr. Brian O'Sullivan, King of Hearts; Mr. Harry Heerne, Tweedledum; Mr. Will Edwards, Tweedledee; Mr. Charles Hersee, Caterpillar; Mr. George Benson, Executioner; Mr. Reginald Knave of Hearts; and Mr. Franklyn Vernon, The Mad Hatter.

Christmas at the Everyman.

"Through the Crack," a new play for children, by Algernon Blackwood and Violet Pearn, with music by Laurence Hanray and Harold Scott, will be played on Boxing Day at 2.30 and 8.15, and every afternoon onwards. The management has secured Renée Mayer, last year's Wendy, to play the part of Nixie.

An Old English nativity play will be produced on Christmas Eve and played also on the evenings of December 28, 29, 30, and 31, at 8.15 p.m. Miss Ellen Terry has very kindly agreed to join the cast for each performance, and will speak the prologue. To-morrow (Thursday) evening the Lady Maund Warrender will be the soloist.

Court Shakespeare Season.

Among the plays which Mr. J. B. Fagan, now running his delightful production of "A Midsummer Night's Dream" at the Court, has in hand for presentation when necessary are "Hamlet," "Julius Caesar," "The Winter's Tale," and "King Lear."

Mr. Fagan's New Plays.

Novelities in view at the Court are from Mr. Fagan's own pen. They are respectively "The Wheel" (a modern version of the story of "Tristram and Isolde"), "Greater Love" (a Russian drama), and

an Eastern drama, entitled "The Singer of Shiraz."

A Paris Production.

Our Paris correspondent writes:—"La Matrone d'Éphèse" is a comedy in verse founded upon a Roman story which La Fontaine had already taken for one of his books, was produced at the Renaissance on Saturday. An inconsolable young widow vows to live near the remains of her late husband. Xanthias, a handsome soldier, whose duty it is to watch over the body of a criminal recently hanged, falls in love with the pretty widow, and while he is paying her court the corpse is cut down and smuggled away. The guard will be punished for his neglect by being also hanged, but he can avoid this extreme penalty if the widow permits the body of her departed spouse to replace that of the one stolen. As she reciprocates the love of the soldier, she consents to the substitution. The comedy is well mounted (one set for the three acts), and played in excellent manner.

Mr. Charles Quatermaine.

News reaches us from India that Mr. Charles Quatermaine has made a tremendous success in India with the H. B. Waring company. Incidentally Mr. Quatermaine is having his first experience of real actor-management, for during Mr. Waring's absence in England he has been in entire control of the company—producing new plays in addition to playing most of the leading characters himself. The company has been doing good tremendous business, we are told, and Calcutta is anxiously awaiting its return visit on Boxing Day.

A Fine Actor's Venture.

Mr. Lynn Harding, surely one of our strongest and most varied of actors, is about to start a new actor-managerial enterprise in association with Mr. Denis Grayson. These new ventures have, we learn, several highly promising plays in their locker.

An Elephant Innovation.

An experiment of considerable interest is to be tried at the Elephant Theatre, where on and after Boxing Day all seats, except the gallery, will be bookable.

Tom Dunn's Accident.

The many friends of this well-known scenic artist will be glad to know that the broken leg which he acquired through an accident while fishing in the North, is gradually knitting together, and he hopes in a few weeks to discard the two walking-sticks with which he hobbles along. After ten or twelve weeks of inactivity, Tom is getting tired of it.

South Shields Marine Theatre.

After an interval of four months, since the closing of the old "Theatre Royal," South Shields playgoers are once more to have the opportunity of witnessing the drama in their own town. As stated some time ago, Captain Julian Bainbridge, one of the lessees of the Clock Pavilion, South Shields, acquired a large building next door, formerly known as the Marine Baths, which he has transformed into a fine theatre. A permanent proscenium of ornamental plaster with panelled sides has been erected, behind which has been built a well-lit stage, 35ft. wide from wall to wall, 25ft. deep from footlights to back wall, with an opening 22ft. wide by 19ft. in height. Fire-proofed dressing rooms have been provided at either side of the stage, and the heating is by means of up-to-date steam radiators. Although the building of a dress circle has not yet been permitted, a balcony on both sides and back of the auditorium will be used.

The colour scheme is crimson and white, and gives a warm yet dainty effect. The seating will be by means of tip-up chairs upholstered in crimson plush. The date of opening has been fixed for Dec. 27, when to Mr. Payne Rodd will fall the distinction of being the visiting manager to occupy the stage, the piece for the occasion being the popular comedy, "Eliza Comes to Stay."

Stage Manager and Masonic Artist.

Mr. James S. Charters, stage manager of the King's Theatre, Sunderland, has just completed a water-colour painting of a Masonic art, a past Master's jewel hanging off rays of light the whole encircled with a bejewelled laurel. He has presented the picture to the I.P.M. W. Bro. Henry Carr, Palestine Lodge 97, Sunderland. The presentation was made in open lodge, and the greatest praise extended to the artist, of whose skill many lodges have now little souvenirs. One in particular takes an honoured place on an easel specially made for it at the Connaught Rooms, Lodge of Friendship, Worthing, 881.

Mr. Charters has also completed a set of banners, painted in oils on satin, for a Chapter Lodge in Liverpool. It is his intention, with the Provincial Deputy Grand Secretary's permission, to paint a large cushion with a Masonic design, which he intends to have raffled, a half-crown a ticket, the whole of the proceeds to go to the 1921 Masonic festival. He will be very pleased to hear from any Brother who will take tickets. The cushion without any design alone cost 25 5s.

Rich. Waldon in France.

The well-known Glasgow manager above named, has fled from the fogs and discomforts of winter in the North, and left several weeks ago for Nice. For the first time since he settled in Glasgow, 34 years ago, he has not been able to rehearse and produce his pantomime himself, but his right-hand man, Mr. Harry McKelvie, has ably maintained traditions of the Royal Princess in this year's annual, "Peter Piper."

A New Macbeth.

As Mr. Frederick Banalov must him forth to the North at Christmas, Mr. Nigel Playfair looked like having his blithe "Boggar's Opera" production at the Lyric, Hammersmith, quite Captain Macbeth-less on Boxing Day, &c. Happily, Mr. Playfair has been able to secure as a strong deputy highwayman chief Mr. Peter Gawnthorne, who has been scoring of late in the best musical play work.

THE STAGE SOCIETY.

Queer, unconvincing, but not altogether uninteresting, was "Forerunners" by H. O. Meredith, the first production of the twenty-first season of the Incorporated Stage Society, given at the Lyric Theatre, Hammersmith, last Sunday evening and Monday afternoon. The play was called "a tragedy of the abstract past," and it took us back to primitive times when humans lived in rude huts, dispensed with any form of hair-dressing, wore the scantiest of clothing, and formed themselves into tribes for the purpose of protection or attack. The author has gone to some pains to show that fundamentally men and women were much the same then as they are to-day, that the race went to the swift, the battle to the strongest, and women loved not wisely but too well. The trouble between the men of the Valley arose through a woman. The strong man wanted her, and took her before the marriage ceremony, thereby incurring the wrath of her boorish father and brother, who beat the girl to death, uttering many futile threats against the man. He, a callous creature, cared not at all, but took the younger sister and the father's cattle. The hill men made war upon the men of the valley to obtain food, and the strong man accompanied by his two enemies planned to outwit them. What his plan was we could not gather, but it brought the three to the Mountain Chief's hut, where the strong man, by virtue of his superior cunning, brought all his enemies into subjection, when he is at their mercy, and subdued the Mountain Chief's daughter to his will. How he did it we do not know, but do it he did, and was left triumphant.

Mr. W. Cronin Wilson made a fine, big strong man in appearance, but he was too casual and modern in his manner to be convincing. Mr. Hector Abbas got the right effect of impotent rage as the girl's father, and Mr. Edmund Willard was sufficiently surly and brutal as the son. We liked the Cowherd of Mr. Alec Snowden, a small part very well played, and Miss Mary Merrell gave a moving picture of the dying girl, but was handicapped by the tediously long speech. Mrs. A. B. Tapping, Miss Helen MacGregor, and Miss Agnes Carter all played well.

A short characteristic play followed, entitled "O'Flaherty, V.C.," a reminiscence of 1915, by Bernard Shaw. The persons of the play in the order of their appearance:—O'Flaherty, V.C. Arthur Sinclair General Sir Pearce Madigan

Roy Byford Mrs. O'Flaherty Sara Allgood Theresa Driscoll Nan Fitzgerald

O'Flaherty is in Ireland on leave, having received the V.C. from the King. General Sir Pearce Madigan will make much of him as a hero and a patriot, but the war has taught O'Flaherty a lot, and he answers Pearce's platitudes with Shavian references on war, patriotism, bravery, and so on. All who know Mr. Shaw's works will know what these opinions are. O'Flaherty is expecting the arrival of his mother—one of the most Irish of Irish women—with some dread, as the old lady has a temper, and until now has believed that her son was fighting against England. She is all smiles and flattery and deference in front of Sir Pearce, but rates her son soundly for his "treachery" when they are alone, and is only mollified when she learns that his separation allowance would have been less had O'Flaherty fought for any other nation. Tessie, his sweetheart, is disappointing, too, and is discovered to have a mercenary mind. When the two women start a noisy quarrel over a gold chain brought back by the hero, O'Flaherty reflects sorrowfully on the comparative peace of the battlefield! The acting was admirable from Mr. Arthur Sinclair, dryly humorous as a hero; Mr. Roy Byford, bluff, kindly, and typical as Sir Pearce; Miss Sara Allgood and Miss Nan Fitzgerald as Mrs. O'Flaherty and Tessie.

Henry Baynton at the Savoy.

Mr. Robert Courtnidge has decided to treat his "Paddy" Co. on Thursday and Friday, and will present Mr. Baynton to-morrow evening in Zangwill's "Melting Pot." Miss Beatrice Smith, Mr. Otto Stuart, and Mr. Clifford Cobby will be in the cast. On Friday, at 2.15, Mr. Courtnidge will present Mr. Baynton as Hamlet, with Miss Joyce Carey as Ophelia. The proceeds of both performances will be handed to the Actors' Benevolent Fund.

"Carmello."

For his new musical play, "Carmello," Mr. Charles Elderton has engaged a strong cast, which includes Jeanne King, Gladys Candy, Eva George, Ernest de Miropols (in the title part), Jack Barclay, Ralph Wright, Harry Hancock, and Jack O'Shea as the principal comedians' part. Jan. 15 has been fixed for the production of the piece, which is by John Bond and Fred Ramsdale, with music by Lytton Norman, and the tour will commence at the Palace Theatre, Tynemouth.

New "Review of Reviews" Editor.

Sir Philip Gibbs has accepted the editorship of the "Review of Reviews," and in his first number, which appears on January 15, he has the support of Lord Robert Cecil, Mr. Augustine Birrell, Mr. Robert Bridges, Mr. G. K. Chesterton, Dean Inge, Sir Harry Johnston, Admiral Mark Kerr, Professor Gilbert Murray, Mr. John Macfield, General Gough, Mr. Alice Waugh, Mr. H. G. Wells, and other well-known personalities.

It is safe to say that the announcement of Sir Philip's editorship will attract many new readers to the Review, and especially that crowd of young and hard-thinking men and women who he won to admiration by his war work because he understood their service, their sufferings, and their aspirations.

More Heredity.

Two striking examples of the force of hereditary heredity have suddenly cropped up in London. One is the remarkable success of Miss Binnie Hale (daughter of the breezy "Bobbie"), in her performance, "Jumble Sale," at the Vandeville, and the other is the charming and clever young daughter of J. C. Buckstone and his wife, Miss Adela Mearns. Miss Dorothy Buckstone, a descendant of the Buckstone of the old Haymarket, has been "gaining golden opinions from all sorts of people" by her performance of Josie Richards in "Broadway Jones."

THEATRE EMPLOYEES' DISPUTE.

THE MENACE OF THE STRIKE.

Ballot papers dealing with the dispute over the demand for increased wages were distributed on Monday to the members of the National Association of Theatrical Employees, but at the time of going to press yesterday a representative of "The Era" was informed that the result would not be known until late in the evening.

The negotiations in connection with the claim broke down on Friday afternoon at the meeting of the Conciliation Board met to discuss the proposals referred back to them. After a short sitting, representatives of the Union left the conference and announced that no agreement had been reached, and that the Union would at once take a ballot of its members employed in the West End on the question of withdrawing labour immediately.

The ballot papers sent out number 4,500. Members employed at over forty West End theatres are being asked to vote on two alternatives—acceptance of the Conciliation Board terms as submitted, or a strike to enforce the two points in dispute, namely, the wages of part-time employees and the recommendation that all theatre workers should be members of the Union.

Mr. C. B. Findley, one of the Union's negotiators, told a Press Association representative that the issue had been narrowed down practically to a difference of 6s. in the wages for so-called part-time workers. "We ask," he said, "for 23 a week. Many of the men only receive 22 14s. for a two-house-a-day show. We also claim the renewal of the recommendation as to joining the Union. If these points were conceded the remaining terms would be accepted. The Conciliation Board were not at all conciliatory. They refused the disputed demands point-blank."

Statement by the Employers.

Mr. J. E. Vedreone, president of the Society of West End Theatre Managers, issued on Saturday the following statement: "The paragraphs which have just appeared in the newspapers, apparently issued by a member of the Executive of the National Association of Theatrical Employees, are premature and misleading. I sincerely hope that there will be no strike at Christmas, and I have quite enough confidence in the common sense of the British workman to know that he will not be led into foolish action by a few extremists. It will be remembered that the same announcement of a strike was made last year at this time, and it is unfortunate for the N.A.T.E. Executive that their threat of a strike should again coincide with the Christmas festivities. It is quite true that the negotiations of the Conciliation Board broke down yesterday, but it should be made clear that the joint recommendation of the Conciliation Board was refused by a section of the men and not by the employers."

"The Conciliation Board of the Entertainments National Industrial Council consisted of Messrs. Cannon, Kemp, and Finley on the men's side, and Messrs. Tom B. Davis, president of the Theatrical Managers' Association, R. H. Gillespie, managing director of Moss' Empires, and J. E. Vedreone, president of the Society of West End Theatre Managers, and after several long and exhaustive meetings this Board arrived at a scale of wages and conditions which they could jointly recommend for acceptance by both sides. I am proud to say that I am considered by the men as a fair employer. I was elected by the chairman of the committee for 1918, again in 1919, and again this year. I can unhesitatingly state that the case has been thoroughly gone into and considered from every point of view by the Conciliation Board, and I fail to understand the attitude of a certain section of the men in refusing to accept the joint proposals."

West End Managers' Decision.

The West End theatre managers held a special meeting on Monday to consider the position. The meeting, over which Mr. J. E. Vedreone presided, was attended by over 60 managers, and the following resolutions were passed:

Groydon Manager Complimented.

Mr. Cyril Royce, the popular lessee of the Grand, Groydon, was presented after the performance there last Tuesday of "The Gondoliers," by the Groydon Players and Operatic Society, with his portrait painted by Howard King. Mr. C. H. Gibson, who made the presentation, paid a glowing and well-deserved tribute to Mr. Royce, who suitably responded.

Actors' Benevolent Fund.

At the Committee Meeting of the A.B.F. on the 15th inst., the sum of £109 1s. 6d. was granted in relief, inclusive of Emergency. Thirty-two applications were considered and 26 of them assisted, irrespective of 24s. 6d. granted weekly allowances.

Resolutions were passed unanimously: (1) "That no manager will negotiate independently with the Union and that the reply to the circular of Dec. 17 (seventeenth) addressed to managers shall be that each manager will abide by the decision of the Society of West End Theatre Managers." (2) "That in the event of a strike being declared, no manager will pay more than the rates current at the present time under the Willis Award and the agreement of January, 1920 (nineteen-twenty)." (3) "That in the event of the ballot being in favour of a withdrawal of labour, each employee shall forthwith be individually offered employment on the terms of the Conciliation Board recommendations, and that employers not accepting such terms shall be replaced."

The effect of the resolutions is that if a strike occurs the Conciliation Board's new terms, which grant a number of concessions, will be withdrawn, and the rates of pay existing under the last agreement adhered to.

In his speech, Mr. Vedreone said the present dispute excluded actors, variety artists, and musicians. The Society of West End Managers refused to discuss any of the demands put in by the N.A.T.E., until the Union had withdrawn its claim that general managers and acting managers should become members of the Union and receive commission on the sale price of any theatre or music hall where they had been working at percentages varying from one to two and a-half per cent. in accordance with the length of term of the manager's employment. After much pressure, this was agreed to by the Labour side, and the points as to managers, box-office managers, and the employment of none but union men, were withdrawn. The managers were still unable to accept the demands, in view of the present condition of the theatre industry. The boom in takings prevalent during the war had passed, and conditions were becoming more normal, and the receipts in theatres, music halls, &c., had dropped accordingly. The dispute was ultimately referred to a Conciliation Board, and the present terms were recommended. They were refused by a section of the union, and the Conciliation Board met again, but as no adjustment could be agreed upon, each side claimed freedom of action.

The two points on which the negotiations broke down were: a demand by the stage hands for an increase in the performance rate, and a demand that all managers should recommend their employees to become members of the union. Mr. Vedreone said an arbitration award in December last year was repudiated by the men, and a strike was threatened last Christmas. An agreement was arrived at on Christmas Eve, under which in several instances the rates of wages in the award were substantially increased. The January agreement was terminated in October, and the new demands put in, on which the Conciliation Board made its joint recommendations.

Interviewed on Monday, Mr. J. E. Vedreone (President of the Society of West End Theatre Managers) said: "The award of the Conciliation Board must be taken as a whole, or rejected. We cannot agree to further demands now. The claim for an extra sixpence a performance for stage hands sounds small, but it would mean an increased expenditure of thousands of shillings per day, and it must be remembered there are many other conditions. Every fresh concession is accompanied by consequential demands, and there must be a finality somewhere."

"The advances now recommended by the Conciliation Board amount roughly to an increase in expenditure of between one thousand and eighteen hundred pounds per annum per theatre, according to the size of the house and nature of the entertainment. The original demands, if granted, would have meant an increase of about £12,000 (twelve thousand) a year on an average sized theatre. The Union demands were subsequently reduced, but even then, if accorded in full, they would have meant an increase of expenditure of from £4,000 (four thousand) to £5,000 (five thousand) per annum for an average sized theatre."

O.P. Club Children's Party.

The annual children's New Year's party and dance will take place at the premises of Messrs. Selridge and Co., Limited, Oxford-street, by the courtesy of the directors, on Saturday, Jan. 2.

Tea will be served from 4 to 5, and dancing, entertainment, and games will rule from 5 o'clock until 8. Father Christmas will attend as usual. Tickets, 5s., are obtainable on application to Mr. J. Evans, hon. secretary.

"The Greater Law."

Victoria Cross's remarkable play opened at the Opera House, Harrogate, on Monday to an excellent house, which accorded the play a splendid reception.

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"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

Change Cues.	Style.	Nature of Number.
PART I.		
In a little village ..	Romance..	Slo. Ser. Mel.
*When boys run out of shop ..	Intermezzo	Lit. Flor.
*When Kathleen enters shop ..	Romance..	Slo. Ser. Vin.
*When Pierre stops playing ..	Intermezzo	Lit. 2/4 Flor.
Pierre goes to summer soloon ..	Romance..	Slo. Flor.
Evening and Pierre ..	Intermezzo	Lit. Flor.
*When Gabrielle comes man ..	Romance..	Ser. Flo.
*When solo finished ..	"	Vin. solo
*When Pierre starts again ..	"	Bri. Flo. Mel. Shrt. Ser. Vin. solo
PART II.		
And the hundred dollar ..	Intermezzo	Lit. Flor.
Le Seigneur Rouget's uncle ..	Romance..	Very Ex. Dram. Mel.
In time a new tender- vado ..	"	Slo. Flo. 6/8
Thought you were going to ..	"	Ser. Flo. Mel.
With drunken bra- ..	Overture..	Dram. Alleg. Agit.
*When all by Gabrielle ..	Romance..	Slo. Flor. Mel.
PART III.		
Pierre's promise ..	Romance..	Flo. Dram.
A year and Pierre ..	Dance ..	Liv. Alleg. 2/4
*When dance over ..	Romance..	Slo. Ser.
Forget that kind of stuff ..	Two step.	Bri.
While Gabrielle ..	Romance..	Ser. Flo.
*Restaurant scene ..	Intermezzo	Bri. 2/4
*When Pierre starts playing ..	Romance..	Slo. Ser.
*When Pierre enters room ..	Intermezzo	Bri. Flor.
And now La Touche..	"	Bri. Flo.
And in the meantime ..	Romance..	Ser. Flo.
*When solo finished ..	Intermezzo	Bri. Flor.
*When Pierre plays ..	Romance..	Smpl. Flo.
again ..	"	Vin. solo
PART IV.		
While at his ..	Romance..	Slo. Dram.
La Touche sec a sur- ..	Intermezzo	Hvy. Mel.
*When Gabrielle near ..	Romance..	Ser. Dram.
Rouget ..	"	Ex. Mel.
The evening ..	.. Valse lente	Flo. Mel.
*When Rouget near ..	Romance..	Ex. Dram.
*When Gabrielle and ..	Intermezzo	Bri. Flo.
Pierre enter room ..	"	Hvy. Flo.
*When Pierre starts ..	Romance..	Ser. Flo. Mel.
playing ..	"	Vin. solo
*When solo over ..	"	Bri. Flo. Mel.
PART V.		
*When baby in room ..	Intermezzo	Bri. Flor.
Your jewels, the pearls ..	Overture..	Lit. Ex. Alleg.
Have gone ..	"	"
*When Pierre and La ..	Romance..	Dram. Ex.
Touche seen ..	"	Mel.
Morning shadows ..	"	Slo. Ser.
At the magistrate's ..	"	Slo. Ser.
court ..	"	Dram. Mel.
*When Pierre enters ..	Overture..	Slo. Dram.
room ..	"	Ser.
*When Rouget gone ..	Romance..	Ser. Flo. Mel.
PART VI.		
In Montreal. Oh ..	Overture..	Slo. Ex.
how can ..	"	Dram.
And now Pierre ..	Romance..	Slo. Dram.
violins ..	"	Mel.
*When La Touche talks ..	Overture..	Ex. Dram.
to Pierre ..	"	Alleg.
*When Rouget by ..	"	Hvy. Dram.
*When all by priest ..	Romance..	Alleg. (light)
Damn you, Blake ..	"	Ser. Relig.
*When Blake gone ..	Romance..	Mel.
"	"	Dram. Hvy.
"	"	Shrt.
"	"	Flo. Mel.

C.T. 11.15, Dec. 22.

The Red Lads (F.B.O.), Own Theatre, 11 and 3, Dec. 22.

Chorus Girl's Romance (Jury), Own Theatre, 10 and 3, Dec. 23.

BELFAST

Silk Husbands and Calico Wives (Gaumont), Own Theatre, 11, Dec. 22.

BIRMINGHAM.

Narayana (Gaumont), Futurist, 11, Dec. 22.

Hearts are Trumps (Jury), Own Theatre, 2.30, Dec. 23.

BRISTOL.

Thousand and One Nights (Pathé), Palace, 11.30, Dec. 22.

Rose of Nome (Fox), Triangle Hall, 11.15, Dec. 22.

Silk Husbands and Calico Wives (Gaumont), Long, Letty (Jury), Dec. 22.

CARDIFF.

So Long, Letty (Jury), Cinema Ex. 12, Dec. 22.

The One Woman (Tilney), Cinema Ex. 2.30, Dec. 22.

Good Nymph (West. Imp.), Own Theatre, 2.30, Dec. 23 and 24.

GLASGOW.

The Walk Offs (Jury), Own Theatre, 2.30, Dec. 22.

Hairpins (F.Lasky), Cinema House, 11, Dec. 22.

Gun Fighting Gentleman (F.B.O.), Salon, 11, Dec. 23.

Good Parasol (West. Imp.), New Savoy, 11, Dec. 22.

Father O'Flynn (Bendon), La Scala, 11, Dec. 23.

LEEDS.

Narayana (Gaumont), Cinema Ex. 2.30, Dec. 22.

Officer 666 (Goldwyn), Cinema Ex. 10.40, Dec. 22.

Phantom Fire (Pathé), Cinema Ex. 10.40, Dec. 22.

Merely Mary Ann (Fox), Cinema Ex. 11.40, Dec. 23.

Branded Woman (International), Cinema Ex. 11.40, Dec. 23.

LIVERPOOL.

Harriet and the Piper (Weisker), Cinema Ex. 2.30, Dec. 22.

The Sentimental Bloke (Gaumont), Scala, 11, Dec. 22.

The Sentimental Bloke (Gaumont), Own Theatre, 2.30, Dec. 22.

La Poupee (Wardour Films), City P.H., 11.15, Dec. 22.

La Poupee (Wardour Films), Cinema Ex. 2.30, Dec. 22.

MANCHESTER.

Love, Honour, and ? (Jury), Cinema Ex. 2.30, Dec. 22.

Girl in No. 29 (F.B.O.), Futurist, 11.30, Dec. 22.

Her Fins-Foot Highness (F.B.O.), Cinema Ex. 2.30, Dec. 23.

Gold Corns (Fox), Deansgate P.H., 11, Dec. 23.

Wood Nymph (West. Imp.), Own Theatre, 2.30, Dec. 23.

NEWCASTLE.

A Man's Shadow (Butcher), Stoll P.T., 11, Dec. 22.

Hairpins (F.Lasky), Grainger P.T., 11, Dec. 22.

Marriages of Mayfair (Jury), Own Theatre, 11 and 2, Dec. 23.

Poison Pen (General), Stoll P.T., 11.15, Dec. 23.

Cavorting Mary Carstairs (High Level), New Pavilion, 11.15, Dec. 23.

One Thousand and One Nights (Pathé), New Pavilion, 11.15, Dec. 23.

SHEFFIELD.

The Stealers (Jury), Own Theatre, 2.30, Dec. 22.

A Man's Shadow (Butcher), Tivoli, 11, Dec. 22.

Her Honour the Mayor (Fox), Electra Palace, 11, Dec. 22.

BIRTHDAYS OF THE WEEK.

Happy Returns to

Billy Cayll, Thursday, Dec. 23.

Fred Lewis, Thursday, Dec. 23.

Happy Returns to
 Billy Caryl, Thursday, Dec. 23.
 Fred Lewis, Thursday, Dec. 23.
 Bertha Graham, Friday, Dec. 24.
 Frank J. Pitt, Friday, Dec. 24.
 Grace George, Saturday, Dec. 25.
 Beth Tate, Saturday, Dec. 25.
 Langhorne Burton, Saturday, Dec. 25.
 Adele Levey, Sunday, Dec. 26.
 Madeline Lucette Ryley, Sunday, Dec. 26.
 Horace Stanley, Monday, Dec. 27.
 Olive D. Pitt, Tuesday, Dec. 28.
 Julia James, Tuesday, Dec. 28.

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"FOLLIES AND FROLICS."

Revisual Comedy, by Chas. Danvers. Pro-
duced at the Hippodrome, Dover, on
Dec. 13.

"Follies and Frolics" proved an un-
doubted success, as not only was the
comedy element rich and effective, but the
vocalism, chorus, and ensembles equally so.
The short plot is unfolded in five well-
sustained scenes, in which Benjamin Tallow
(George Leslie), a pompous, self-made man,
sets out to see life. His one objection is
that his son Leonard (Arthur St. Clair)
shall have nothing to do with a certain
Kitty Vavasour (Miss Vivian Russell),
from the Frivolity Theatre, with whom he
is in love. Tallow's dry humour is very
funny, and there is a rich vein of comedy
in the fine work of Harry Maxam as Sep-
timus Flannelfoot, whose eccentric be-
haviour and smart gag and patter scores
for him continued success. Miss Vivian
Russell deserves much praise for her
charming work. A bright and vivacious
vocalist, she scores yet further with her
clever contribution of light comedy, whilst
Mr. Arthur St. Clair and she make a happy
pair in all that is entrusted to them.
Their duets include "If I Had the Lamp
of Aladdin." The latter also scores in his
many numbers. Amongst them are the
specialty chorus number "Swanee." Miss
Russell's numbers include "I Want a
Great, Big, Wonderful Boy," in which
Flannelfoot features, also "City of
Laughter, City of Tears" (as a flower-
seller). The chief specialty is, perhaps,
"The Awakening of Zara," which not only
introduces beautiful dancing by the
Emerald Sextette, but a remarkable snake
dance by clever Miss Lillian Tollis, fol-
lowed by the number, "The Invocation of
Kara," by Mr. St. Clair, and the response,
"The Awakening of Zara," by Miss Rus-
sell. This is a delightful specialty.
Another is the "burglary" act, by "Flan-
nelfoot," with Miss Russell as an accom-
plice, followed by the pyjama chorus num-
ber, "Wyoming," by Miss Russell. The
many ensembles are pretty in design and
accomplishment. Mr. Maxam's numbers
include "Tarzan of the Apes" and "Meet
Me," "Follies and Fancies" is bright,
breezy, and refreshing throughout, and
even Tallow, sen., sees something to ad-
mire in Kitty, the actress, after he has
witnessed "The Awakening of Zara."

"MOUNTAIN LOVERS."

Briefly, the plot of "Mountain Lovers,"
the music of which is by F. Baynton-Power,
and which was produced at the Swansea
Empire on Monday, the 13th, deals with
the adventures of one Pedro, who is much
sought after by the Spanish authorities.
In love with Danese, the daughter of
Maria and Lopez, of the inn in the moun-
tains, Pedro finds his affection is reciprocated.
Danese becomes a prima donna,
and achieves great success in Madrid
that the Prince (so she told Pedro) offered
to acquiesce to her wish. Of course
she asks for the life and freedom of her
lover, upon whose head there is a price.
The Prince accedes, and the brigand, now
a repentant hero, is united to the singer.
The music is good, and there are one or
two excellent lyrics. Miss Olive Turner
was an ideal heroine, while Mr. Alec
Fraser, as Pedro, was in fine voice.

A Gaiety Favourite.

It is good news to learn that Miss Topsy
Sinden, the well-known actress and dancer,
has recovered from the serious accident
which has kept her from the stage for so
long, and hopes soon to make her reappear-
ance. Although she will not be able to do
the original dances for which she was
famous at the Gaiety, Daly's, and other
West End theatres, her undoubted abilities
should be invaluable in a light comedy
part with a little singing.

FIRST NIGHTS OF THE WEEK.

**More Grand Guignol Thrillers—The Vaudeville's
Lucky Tub—New Hervine in "Brown Sugar."
NEW PLAYS AT THE LITTLE.**

"EIGHT O'CLOCK."

A Drama, in One Act, by Reginald Berke-
ley, Produced on Wednesday, Dec. 15.

If there exists a society for the abolition
of capital punishment, we can well imagine
visitors to the Little Theatre standing in
long queues outside the offices of the
society eager to affix their signatures the
day after they have witnessed the perfor-
mance of the above play, one of a quartet
of new pieces produced at the Little Theatre
on Wednesday. For sheer realism we have
not seen this equalled on the stage. There
was a sense of relief in the death from
heart failure of the wretched victim of
W. S. Gilbert's "The Hooligan." There
is none in Mr. Berkeley's drama. We are
given a faithful picture of the last half-
hour of a condemned man, a degenerate,
starved in body, stunted in mind, honest
enough not to play the hypocrite and pro-
fess repentance for a crime forced upon
him by the police supervision that follows
the released gaol-bird. "Once a gaol-bird,
always a gaol-bird," unless the gallows re-
leases you from the awful eye of the law,
is the cry of this poor, pitiful creature.
We are spared no detail. The white-faced
parson tries to bring him to repentance,
the kindly warder, the callous young at-
tendant, the governor, the doctor, the
hangman, perform their parts as cogs in
a machine, until we see the miserable
wretch, his hopes of a reprieve dashed to
the earth, carried struggling to the scaf-
fold, hear the clock strike the first note of
eight, and then the thud of the drop.

The little drama is exceedingly well
written. Mr. Russell Thorndike gave a
remarkably realistic piece of acting as the
prisoner. Mr. Lewis Casson was beauti-
fully compassionate and sincere as the
clerk, and Mr. Stockwell Hawkins
was excellently sound as the warder. The
other members of the cast were Mr. Ralph
Neale, Mr. Cyril Catley, Mr. Jack Farquhar,
and Mr. Richard Carfax.

Welcome relief came with a clever and
original one-act comedy by Gladys Unger,
entitled

"A Man in Mary's Room."

Ronald, an aspiring young author,
believes in unfettered love, and for the
three years she has lived with him Victoria,
the dear little girl from a teashop, has
let him believe that she shares his views,
and to please him has tried her hardest to
improve her physique (she pronounced it
"physic") and her grammar. There seems
reason to believe that Mary, the maid, has
a man in her room. Ronald is shocked,
and requests that Victoria shall forthwith
shower denunciations on Mary. For the
first time his request meets with flat re-
fusal. He discovers that Victoria grieves
sorely in secret that her wedding ring is
a sham. Casting his principles to the
winds, Ronald vows they shall be married
next day. Then in tarts Mary to borrow
embroidery for the swollen ankle of an
aunt, whose heavy footstep had been mis-
taken by Ronald for that of a man.

As Victoria, Miss Dorothy Minto gave
another of those delightful Cockney studies
for which she has become famous; Mr.
Jack Farquhar was an acceptable Ronald;
and Miss Cicely Oates, during her short
appearance as Mary, created a very
pleasant impression.

"Private Room No. 6."

By André de Lorde.

This is a thriller that brings one to a
tense pitch of excitement, but it does not
excoriate the nerves as Mr. Berkeley does
in "Eight O'clock." There is, indeed, a
savage sense of satisfaction to be derived
from the death by strangulation of General
Grigoreff, a cruel, lustful monster, in the
day when the last Nicholas was Czar of the
Russians. In a gorgeously furnished
private room at an hotel in Paris, the brute
is tempted to drink until his legs are of
lead by a beautiful cocotte he has brought
in. When he is incapable of movement she
tells him who she is, an anarchist, the
sister of a man who has been flogged to
death by his orders. Believing that money
can buy his life, he writes a cheque, and
while he is doing so the girl creeps behind
him and strangles him. A couple of detec-
tives are brought quickly on the spot, and
turn out to be her confederates, so that
we have the satisfaction of knowing that
when she is carried off shrieking and strug-
gling it is to safety—not to prison. The
girl's part gave Miss Sybil Thorndike a
magnificent opportunity for a display of
nervous emotion, and she rose magnifi-
cently to it. The excitement, the terror,
that underlay her superficial gaiety were
admirable, and the white, quivering face
and shaking lips, as she strangled her
victim, made us shake and quiver in sym-
pathy. Mr. George Bealby created a re-
markable impression of ferocity and vil-
lousness as the General, and Mr. Stockwell
Hawkins was capital as the head waiter.
Good work was also done by Miss Edmée
Dormeul, Mr. Ralph Neale, Mr. Cyril
Catley, and Mr. Jack Farquhar.

"The Tragedy of Mr. Punch."

By Reginald Arkell and Russell Thorndike.
Music by Albert Fox.

A spoonful of jam with a powder can-
nily hidden in it, or, if you like it better,
a nursery play with a moral. Mr. Punch,
an enlarged facsimile of the hero of the
street shows, is presented with the big
stick of authority, and uses his power to
kill everybody: first the baby, then the
Blackmoor, then the mayor, then the
beadle, then the doctor, then Polly, then
Jack Ketch, and finally Judy, his wife.
Triumphantly he proclaims himself master,
but Scaramouch ever mocks him from a
distance, and the blind man tells him he
is but a figure of fun for the children to
laugh at. The moral comes in a couplet
from the lips of the blind man, asking
which of us would not abuse power if it
were given us?

The scenery and dresses are delightfully
quaint, and the queer, stilted actions of
the players perfectly in accordance with
the atmosphere. Mr. Russell Thorndike
and Miss Sybil Thorndike as Punch and
Judy prove once more their wonderful ver-
satility, and all the other members of the
company play more than adequately in the
smaller roles.

Mr. Maltby's "What Did Her Husband
Say?" is still in the bill.

A Revue, by John Hasting Turner, with
Music by Philip Braham and Lyrics by
Reginald Arkell, Presented by Mr.
André Chélot at the Vaudeville Theatre
on Thursday, Dec. 16.

These jolly intimate little revues at the
Vaudeville reveal the art of entertaining at
its best, and Mr. Chélot's latest assort-
ment of fun in twenty-three bundles is as
good as its predecessors. "Jumble Sale"
is two and a-half hours of sheer enjoyment
—and every bundle is different. Burlesque
abounds, and there is plenty of tuneful
music, a number of pretty girls in sumptu-
ous dresses, a riot of colour, and dancing
and light-hearted fun. What more does one
want? "The Surgeon's Secret," a skit on
the grand Guignol, is one of the best
things in the show. It has a real atmos-
phere of horror, and is splendidly acted by
five of the principals, who play in semi-
darkness, as the scene is supposed to be in
the main drain.

There is some excellent fun in the four
episodes, "How to Dispose of the Grocer,"
done in the manner of Sir Walter Scott,
Charles Dickens, Miss Ethel M. Dell, and
Daisy Ashford. The third is by far the
best, and is a triumph for Mr. Walter
Williams, Miss Binnie Hale, and Mr. Eric
Stanley, not to mention Mr. Gilbert Childs,
who, as a grocer, in four different periods
of history, excels in all. "The New Pro-
fession" was done at the last theatrical
garden party as a grand gaggle. It is well
worth reviving, and it should be one of
the most successful bundles in the sale.

Perhaps the most enjoyable feature is
"The Triumph of Memory," wherein the
songs of twenty and thirty years ago are
revived. The audience joined in many of
the choruses, and the house rang with the
familiar strains of "Daddy Wouldn't Buy
Me a Bow-wow," "A Bicycle Made for
Two," "Champagne Charlie," "Fa la la,"
"Oh! Liza," and many another old-time
favourite. Something quite original in
Cockney Comedies is found in "Coo," and a
very merry affair is "Boots and Shoes," an
enlivening little incident with a very un-
expected ending.

Some very clever people are included in
the cast, but perhaps the principal honours
go to Miss Binnie Hale. This delightful
young actress appeared in a number of
parts, although her greatest triumph was
scored for her imitative work. Her im-
pressions of Miss Phyllis Monkman and
Miss Edith Day were extraordinarily true
to life, and if she didn't quite catch her
father's voice, her ideas of Bobbie Hale's
mannerisms and movements were equally
good. We always knew that Miss Phyllis
Titmuss could sing and dance very charm-
ingly, but in the "Jumble Sale" she
proves that she can act as well. In a half-
dozen parts, differing as widely as the
wickedest woman in London to the con-
tess in "The Young Visitors," she plays
superbly. Her songs, "The Undergrad-
ette" and "Why Are You Always Talk-
ing" (with Mr. Walter Williams), are
equally delightful features.

Mr. Walter Williams can add another
series of successes to his credit. He has
some splendid numbers. No artist, except
perhaps Mr. Harry Lauder, can induce a
West End audience to sing a chorus so
easily and successfully as Mr. Williams.
He has a good song for the purpose this
time, and the stalls and gallery were soon
humming, whistling, and singing the tun-
eful "Fe-Fi-fo-Fum." Another success is
Miss Joyce Barbour, who was particularly
good with Mr. Eric Blore in an amusing
little duet called "Considering." Mr. Gil-
bert Childs is indispensable throughout the
revue, and his series of impersonations
as good as ever, which is saying a good
deal. His songs include "My Old Pal
Brown" and "The Whitehall Jumble
Sale," an amusing number by Davy Bur-
naby and Donovan Parsons. Mr. Eric Blore
and Mr. Eric Stanley both score heavily.
Mr. Blore expounds the theme of the grocer
playlets very neatly, and the latter is par-
ticularly good as an old man in the Ethel
M. Dell episode. Among the minor artists,
Miss Nora Creina puts in some clever
work in a number of the jumbles, and ap-
pears very successfully as the mother in
the "Crock" scene, and Mr. Bob Cory
and Mr. Ellis Carlyle have a number of
entertaining impersonations to their credit.
Mr. Philip Braham's music is delightfully
fresh and tuneful, and the credit for the
well-arranged dances and ensembles goes
to Mr. Jack Buchanan.

THE NEW "BROWN SUGAR."

It is never an easy task for an artist
to take up during the run of a play a
leading part already created with marked
success by another. The effort was made
doubly difficult for Miss Eileen Beldon on
Tuesday last, when she succeeded Miss
Edna Best as Lady Sloane in "Brown
Sugar," by reason of the fact that it is on
the playing of this part that the play
stands or falls. Certainly it is no ex-
aggeration to say that it is owing to Miss
Best's brilliant impersonation the play has
already reached its second century, and is
still drawing crowded houses to the Gar-
rick. Miss Eileen Beldon, therefore, com-
menced under every disadvantage, and the
fact that she overcame them all, and
scored a personal triumph in the rôle, must
count the more to her credit.

Without following her predecessor too
slavishly, Miss Beldon portrayed the chorus
girl who marries into the peerage, and
also eventually wins over her antagonistic
blue-blooded relatives by marriage—that
figure so beloved by our dramatists—with
subtlety, grace, and Puckish humour. One
forgets the artificialities of the play in the
all-absorbing charm of her personality,
and her addition to the cast should give
Lady Lever's light comedy a new and pro-
longed lease of life. The remaining parts
are in the same capable hands as before;
Mr. Herbert Marshall as Lord Sloane, Mr.
Martin Walker as his wild-out-sowing
brother, and Miss Margaret Halstan as
the affected Lady Honoria, all being par-
ticularly good.

Some Experiences!

Mr. R. H. Lindo, the popular secretary
of Drury Lane Theatre, who is already
well known as the author of one or two
children's books, is at the present moment
busily engaged on a story on theatrical
life. From his many years' experience of
the profession the book is likely to cause
considerable comment and discussion.

GEORGE ALEXANDER
MEMORIAL.

UNVEILING CEREMONY.

A very simple but impressive ceremony
marked the unveiling of the St. James's
Theatre on Thursday afternoon of a bust
to the memory of Sir George Alexander,
whose theatrical career was so closely as-
sociated for many years with the well-known
theatre in King-street. A representative
gathering had assembled to do honour to
the occasion.

The ceremony itself was performed by
the Princess Christian. The bust, which is
set in the right-hand wall in the entrance
vestibule, facing the box-office, was de-
signed by Mr. C. L. Harwell, A.R.A. It
represents Sir George in early life, is an
excellent likeness, and an admirable piece
of artistic work. It bears the following in-
scription:—
"1859-1918," and below the medallion,
"B. 19 June, 1858. D. 16 March, 1918. In
honour of George Alexander, whose control
of the St. James's Theatre throughout
twenty-eight years of management was
nobly marked by love of his art as an
actor and the advancement of the Drama
of his country."

"This memorial is placed here by his
Comrades and Friends."
After the unveiling ceremony the Prin-
cess Christian made her appearance on
the stage, accompanied by Lord Reading
(the Lord Chief Justice), Mr. Alexander
Wedderburn, K.C., Sir Squire Bancroft,
Sir Arthur Pinero, Mr. Raoul Foa, one of
the oldest friend present, of the
late actor-manager, and Mr. C. L. Har-
well, A.R.A.

Among those present in the auditorium
were:—Muriel Viscountess Helmsey, Sir
Charles Russell, Bt., Mr. Gilbert Miller,
Captain T. C. H. Helmsey, Mr. Dennis
Eadie, Mrs. Kendal, Lady Arthur, Mr.
Henry Ainley, Mr. and Mrs. Cyril Maude,
Mr. and Mrs. James K. Hackett, Sir Frank
Benson, Sir Henry Wood, Mr. J. D. Bever-
idge, Mr. Frederick Harrison, Mr. Gerald
du Maurier, Mr. Arthur Collins, Miss
Gladys Cooper, Miss Phyllis Broughton,
Mr. Alfred Sultro, Miss Violet Vanbrugh,
and Miss Marion Terry.

Lord Reading's Address.

The Lord Chief Justice was the only
speaker. He said that few of those who
knew George Alexander during his life and
had followed the progress of his art could
doubt that his spirit still lived in the
theatre which he had controlled for so long
a time. "Alexander," continued Lord
Reading, "had qualities that were safe to
lead him to that pre-eminence which he
eventually achieved. As a young man with
only a business training he came to the
stage because he loved it, because he chose
it, and because he felt that success must
be his. He worked strenuously during his
career. He devoted himself to his profes-
sion, obtaining a measure of success which
none could wonder at considering the qual-
ities he brought to bear upon his labours.
He had human sympathy and a fine under-
standing of human nature, together with
that power of assimilation and reproduction
so essential to the popular actor."
"I suppose," continued Lord Reading,
"if one were to try to understand exactly
what it was that gave George Alexander
the special place he occupied in English
life it would be his constant aim to pre-
sent the works of English playwrights. He

marked out his own career and the special
range of his art; in that he displayed
variety, as you are all well aware. There
is no time to enumerate all his various
productions, but among those I particularly
recall, 'The Second Mrs. Tanqueray' and
'If I Were King'; both stand out as dis-
tinctive landmarks in his management. In
later life he made of this theatre a step-
ping-stone by means of which many who
elected to follow the dramatic profession
attained to a prominent position in the
public's estimation. Thinking of Alexander
makes one remember that he possessed that
rather rare combination of qualities, rarely
to be found in the same person, of cap-
able business man and true artist. Never-
theless, he never allowed his commercial
instincts, which were strong, to dominate
his artistic taste or his artistic knowledge.

His Public Life.

"Despite his devotion to the stage, on
which he won for himself so notable a
position, he took a keen interest in public
life, which powerfully appealed to him in
his many varied aspects. He became a
member of the London County Council; all
that he saw and studied there merely
served to stimulate in him a desire for
greater activity. Even in later life it was
his ambition to enter Parliament."

Tribute to Lady Alexander.

"And here it is only fitting to recall how
splendidly he was assisted to the success
he achieved by the charming and devoted
lady who, at an early stage in his career,
became his wife. One cannot speak of him
without referring to her, or investigate the
reasons of his prosperity without attribut-
ing a substantial part of it to her. Alike
at home and in the theatre, she was ever
zealous in helping and encouraging him.
To her it must be comforting in the highest
degree to feel that you, friends and com-
rades of George Alexander, know and ap-
preciate all that she was to him."

A DISPUTED AGREEMENT.

In the Chancery Division, Mr. Clay-
ton, K.C., moved, on behalf of Mr. Guil-
fourn, K.C., musical composer, for an
injunction to restrain Messrs. Grosvenor
and Laurillard, Ltd., their servants and
agents, from performing without the plain-
tiff's consent in writing Maeterlinck's play,
"Fiançailles" ("The Betrothal"), or any
French version, and incidental music com-
posed by plaintiff.

Counsel said there was an agreement
between the parties, dated Feb. 26, 1920, by
which plaintiff was to compose in two
months incidental music for the production
of the English version. Defendants were
to pay plaintiff £150—£75 on signing the
contract and £75 on delivery of the music.
The play was to be produced at a West-
End theatre and to run for twelve months.
Failing that, defendants were to pay plain-
tiff a further £50 and another £50 for
every twelve months delay.
Mr. Courthope Wilson, K.C., who ap-
peared for defendants, stated that a wrong
view had been taken of the contract. The
play was to be produced next Christmas,
and considerable expense had been incurred
for the production. Defendants were ready
to make a handsome offer of £500 to
cancel the contract.
Mr. Clayton said his client was not
ready to accept the money offer.
Mr. Justice Eve: Then defendants sub-
mit to an injunction, and there will be
an inquiry as to damages.

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THE ERA

WIRMS: "The Era," London. ESTABLISHED 1837. 'Phones: 4545 and 4547 Regent.

WEDNESDAY, DECEMBER 22, 1920.

CHRISTMAS UNREST.

THE appalling prospect of a strike and an endeavour to close all the West-End theatres in consequence of the failure of the Society of West-End Managers and the National Association of Theatrical Employees to come to an agreement regarding increases of wages of the staff of theatres, ushered in the Christmas week. Exactly the same thing occurred this time last year, and on Boxing morning the public were still doubtful whether they were going to get their pantomimes or not. On that occasion, the differences were between the same societies, and they arose over the rejection by the N.A.T.E. of the Arbitrators' award, dealing with that year's increases, which they considered inadequate. Then, as in the present case, the Ministry of Labour intervened, and a letter was sent by SIR ALFRED BUTT to the employees' union, offering to review with the Minister of Labour the terms of the award. Within a month the dispute was amicably settled.

There is no reason at all why the present dispute should not be disposed of by equally constitutional methods. The position, in a nutshell, is this: Proposals made by the N.A.T.E. for substantial increases of wages have been found unacceptable by the employers. The aid of the Conciliation Board of the Entertainments National Industrial Council has been invoked, and they, too, have failed to find a solution to the difficulty.

On this occasion, perhaps, the points at issue are of a much graver character than previously. As will be seen by a reference to our issue of September 29 last, in which we printed the new schedule of wages demanded by the N.A.T.E., claims for increases to the extent of £3 5s. on a wage of £5 15s., and the demand for £10 for a box-office manager, were submitted. Added to that, the employer is to engage to recommend his employees to join the Union—and that is one of the points upon which the negotiations have broken down.

The latter demand, it must be admitted, takes the goodwill of the theatrical proprietor to the utmost. Trade unions are able to insist by force of numbers that none other than unionists shall be employed in their particular industry, but cases in which employers are bound by agreement to engage only unionists are rare. It amounts, we admit, to very much the same thing in the end, but before that end is reached, before, in other words, any section of the entertainment world can dictate those terms, they will have to be more powerful in influence and numbers. It is true that in the 1918 award managers agreed to accept that clause, and carried out the undertaking to the extent of exhibiting notices to that effect in their theatres, but they have evidently found that the arrangement is unworkable, and do not desire to renew it. It is quite competent for the employers to modify the present award to their own advantage, just as it is permissible for employees to amend its provisions regarding wages, and it seems to us that the principle is hardly worth pressing to a fight.

The All-Union Shop.

The other difficulty to a settlement is in connection with part-time workers. In previous awards these were not provided for, and it is suggested that £2 14s. weekly is insufficient; but it is reasonable to suppose that if a carpenter gets as liberally paid for making chairs and tables during the day as he does for fitting scenery at night, then his weekly wage should compare favourably with that of his brother at the bench.

We trust, at all events, that the margin of difference between the parties will be narrowed by the principle of give and take which we have always advocated, and that the calamity of a strike, which could bring no good to either side, and will mean misery and privation to many, will be averted.

AS YOU LIKE IT.

To-day's theatrical anomaly: "It's All Wrong." All Right.

* * *

And Elsie Jane is, too.

* * *

Have you seen Miles Malsion as Quince? It's a rare performance. Not overdone.

* * *

In the auditorium of our "Grand Guignol"—awed-lences.

* * *

A note that the play, "Ignorance," touches on the danger of over-crowding. Would the author object to the danger round the box-office?

* * *

At the Amateur Billiards Championship—"Who's Hooper?"

* * *

Moran's "Mary Ann" knocks one down. On the other hand, "Mary Rose" lifts one up.

* * *

As logic goes,
"Would be surprising
If "Mary Rose"
Were not up-riasing.

* * *

I cordially agree with the writer who recently said that George Robey had no side. People like him are not all eye-brows!

* * *

A suggestion for the Little Theatre: It may be thrilling, but it lacks Miss-Terry.

TOUCHSTONE.

THE PLAY IN PARIS.

Week of Premieres and Revivals—Ballets Russes at Champs Elysées—Brilliant Show at the Renaissance.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—This has again been a busy week for the critics. Perhaps the most popular event among the élite of this capital is the return of the Diaghilev's troupe of Russian dancers to the Théâtre des Champs Elysées, one of the finest houses in Europe, now directed by the enterprising Jacques Hérold. The famous company was seen again on Wednesday, when the ballets commenced a short season with Stravinsky's "Sacre du Printemps," that raised a storm when produced at the Russian's last visit to the Opera. The programme commenced with "Les Sylphides."

"Le Roi."

On the same evening Max Maury revived the above well-known four-act comedy by R. de Fiers and the late G. de Caillavet and E. Arène, at the Théâtre des Variétés, produced here April 24, 1908. The piece is still fresh, and the cast as excellent as in Samuel's days. The King of Cordogne recalls those times of the Variétés, and our joy in renewing his acquaintance is somewhat dampened at the memory of the many who have passed away. Of the original cast we have only M. Dearly, Harry Baur is now the monarch, with Raina as Bourdier, A. Dubosc as the marquis, and Mlle. Spilley as the demi-mondaine, the part created by Lavallière.

"La Ceinture de Venus."

On Friday M. Pevie presented a new three-act opéra by this name, written by H. de Gorsse and Victor Darlay. It is a sort of Chatelet spectacle, with a number of tableaux. The effusion was well received, Albert Brasseur (who we remember in "Le Roi") being applauded with Fernand Frey and your great favourite, Miss Odette Myrtil, in the rôle of Venus. Pretty Simone Judic is now a fixture in this house. The subject of the fairy show is Olympian. We find the divinity of love, mother of Cupid, deceiving Vulcan, with General Mars, who drops her belt into space. It is coveted by Mercury, and falls into the city of Paris, whereupon Mars and Venus go to fetch it. They visit a fashionable dancing hall, and go to Deauville, Miss Odette Myrtil being finally landed on the stage by an aeroplane which crosses the auditorium. Barotta is reported to be the next producer at the Apollo, and will

present an English musical comedy about March.

"La Matrone d'Ephèse."

A new comedy, in three acts, by Jacques Richpin, was produced last evening by M. de Gorsse at the Théâtre de la Renaissance, with accompanying music by T. de Gorsse. There is a strong cast, headed by Mme. Laparcerie as the great lady in Ephèse, supported by R. Hasti, Geo. Collin, Louis Maurel, P. Labry, Jeanne Veniat, Marcelle Poiraine, &c.

"L'Affaire des Poisons."

On Friday evening likewise the Odeon revived Victorien Sardou's three-act historical drama, which was produced Dec. 7, 1907, at the Porte St. Martin, when it had 150 performances, considered a long run in those days. It is founded on the poisoning of the young Marquess of Brinvilliers, on whom Louis XIV. had cast his favours. The crime was supposed to have been instigated by the Queen during a Court ball. This drama was given during the war at the Odeon, with a music hall star, Vibert in the rôle of Abbé Grifard, which was created by Jean Coquelin. It is now held by Clement, with Coste as the King, formerly played by Desjardins.

"Madame l'Archiduc."

The popular comic opera of Jacques Offenbach succeeds Planquette's "Rip" at the Théâtre Mogador. It was first seen at the Bouffes, Oct. 31, 1874, with Anna Judic (whose grand-daughter is now at the Apollo), and then migrated to the Menus-Plaisirs, now the Théâtre Antoine. The lead is now sung by Edmée Favart, supported by Vibert, Avenière, Sterlin, and Mlle. Odette Darthys in travesti. Yvonne Eklane also returns to the stage in this production after a long absence.

"Le Fruit Défendu."

Gabriel Tenot also on Friday produced a new musical comedy at the Cluny. It is a sort of opéra-bouffe by Nazzelles, music by Chantrier, and is creditably presented.

"Les Cloches de Corneville." At the Gaîté next Thursday the famous opéra of Planquette follows "La Fille du Tambour Major" of Offenbach. Thus the Mogador and the Gaîté exchange composers. Quardat plays Gaspard, with Mme. J. Syril as Serpolette.

THE DRAMA IN AMERICA.

"The Broken Wing"—"The Young Visitors" Welcome—Fidelity League for Open Shop.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Dec. 4.—At the Forty-eighth Street Theatre has just been produced a new comedy-drama in four acts entitled "The Broken Wing." The authors are Paul Dickey and Charles W. Goddard. A sensational surprise is sprung on the audience before the action of the play has fairly started, and in the last act there are more surprises. With an explosion that makes everyone "jump" an aeroplane comes crashing through the roof of Luther Farley's home in Mexico, the scene of the first act. One aviator is killed, and the other, a young New Yorker named Philip Marvin, receives an injury which causes him to lose his memory. Inez Villera, Farley's adopted daughter, has been praying for an American husband, and she hails the precipitous descent of Marvin from the clouds as an answer to her prayer. Captain Dos Santos, leader of a guerrilla band of Mexicans, wants to marry the girl, but she flouts him and falls headlong in love with the young American aviator. Dos Santos learns that Marvin's

family are wealthy, and conceives the idea of holding him for ransom. An American oil prospector, Sylvester Cross, is let into the Mexican captain's scheme, and Cross returns after a brief absence with a young woman named Cecelia, who claims to be Marvin's wife. She tries to make him recognise her by mentioning various incidents and experiences they have shared as man and wife, but he remembers nothing. In the meantime Inez, the Mexican girl, has been his devoted nurse and has won his affection. His wife is apparently broken-hearted, but bears up bravely. When the Mexican captain demands a ransom for her husband she gives him all her jewels. With the young American out of the way Dos Santos thinks that Inez is surely his. But Marvin comes back, and things happen quickly. First of all he and Inez slip away and get married. Then it turns out that the lady who posed as his wife, Cecelia, is in the United States Secret Service, and her jewels are imitations. This is disclosed in a note left by

FOOLING AND BEING FOOLED.

SOME INTERESTING REMINISCENCES.

By BRANSBY WILLIAMS.

From Star to Super.

This was one of the biggest changes I have done on the stage. It happened in America during my last tour. I was playing at the Million Dollar Theatre, Boston, being billed as "England's greatest character actor." There was a stock season at the Opera House, and one night they played an English drama, under the name of "The Soudan," and I asked permission to go on the stage as a super in the Trafalgar-square scene, in which the troops return from the Soudan. I really wanted to be home for a few minutes. Permission was given to me to be a super. On the Saturday night after I had drawn my star salary at the theatre I changed quickly, and bolted through the subterranean passage that connects the theatre and the Opera House, and reached the stage just in time to take my place at the foot of Nelson's Column. There was a large crowd on the platform to welcome the return home of the hero (which part was played in England by Henry Neville).

I had made such a striking success at the Million Dollar Theatre that when the curtain went up I was immediately recognised and cheered. It was a case of the super being cheered. At the end of the show I was given a half dollar, the usual remuneration for a super. I have the half dollar still. The scene was an extraordinary one, for as the "British troops" marched through Trafalgar-square they were seen to be chewing gum! Fancy British troops eating chewing-gum! What a scream!

The Cough Did It.

Some six years ago a man who lived near me at Clapton said, "My boy, you can never take me in. You can never disguise yourself so as to deceive me. You can on the stage, but not off." We thereupon arranged a bet of a sovereign. A month or so afterwards I determined to win the bet. I made up as a poor old man with an asthmatical cough, putting on an old, ill-fitting suit of clothes. I went from house to house in the neighbourhood, climbing steps and coughing violently all the while as an aged, decrepit man, who earned his livelihood by begging would do. I got much coin. But when I went to the door of my pal, my appeal met with a blank refusal. I thought he had rumpled me, so when I turned round to go away I had a paroxysm of coughing. Suddenly my friend said, "Poor old fellow," patted me on the back, and gave me a couple of shillings. Then, pulling off my disguise, I thanked him for his charity!

Ringing the Changes.

One of the finest functions I ever remember was a big reception given by Dan Leno in his garden. We both fooled the "audience." Dan said to me, "You do my show, and I'll do yours." I agreed, and came on the platform as Dan Leno and sang "The Horseshoe on the Door" and "My Wife's Cook." I had given an imitation of Dan before. Dan made up in my clothes, which, needless to say, fitted him very badly, and did Copperfield, Uriah Heep, and Sidney Carton. On completing fifteen weeks' engagement at the Oxford, where I impersonated Dickens characters, I went to Harry Lundy, the manager. "I have an idea," I said. "I would like very much to go on the stage and give imitations of how some actors have played Hamlet. Let me be announced as Mr. Nobody, a deputy." He agreed. I went on the stage wearing a brown wig, and made a very big hit. Harry afterwards pulled my wig off and gave the show away.

Cecelia for Marvin, warning him to get away before Dos Santos discovers the trick that has been played on him. Marvin's memory awakens, and, having mended his machine, he seizes his Mexican bride whilst his fire-eating rival's back is turned and flies away with her. A truly exciting and most enjoyable play, splendidly acted by Alphonse Ethier, Inez Plummer, Charles Trowbridge, Myrtle Tannehill, and others.

"The Young Visitors."

Daisy Ashford's book has been as widely advertised and discussed in America as it has been in England, so the production of the play by Mrs. George Norman and Margaret McKenzie at the Thirty-Ninth Street Theatre aroused more than ordinary interest. The general opinion is that the play is extremely amusing, admirably staged, and very well acted. The odd settings for the sixteen scenes show clever workmanship, and some of them are screamingly funny. Harold Arnsperth came over from London to repeat his success as Bernard Clark; Marie Goff plays the smiling and sprightly Ethel Monticore; and Herbert Yost appears as Mr. Salteena. The spirit and atmosphere of the play are well maintained throughout the performance.

The "Open Shop."

At a joint meeting of the Actors' Fidelity League and the Producing Managers' Association, a definite stand was taken for the "open shop." It having been asserted that the producing managers were in accord with the closed shop, Sam H. Harris, president of the Managers' Association, said that not only he, but other members of the Association, were opposed to the closed shop. Stage managers were to be directed to warn their companies at the first rehearsal that strict neutrality must be observed by the company, and that no propaganda would be permitted. Violation of such neutrality would be regarded as a breach of the agreements reached between producers and actors after the strike last year. A letter from Henry Miller was read in which that actor-manager said:—"The latest bogey that has been paraded in the attempt to frighten those who have believed that they might follow the dictates of their conscience under the laws of this country is the threat of the closed shop, or, as this organisation styles it, the 'Equity' shop. Ordinarily this can have but little terror for anyone. Indeed, it rather provokes the hope that such an attempt will be made, for then that vaulting ambition of autocracy will o'erleap itself and come a cropper."

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.).—"The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2545.
ALHAMBRA (Leicester-square).—"Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 2545-5. Reg. 2522.
AMBAIDORS (Cambridge Circus, W.C.).—"The Whitehead Boy," 8.30. Tues., 2.30, and Boxing Day to Jan. 1, daily, 2.30 and 8.30. Gerr. 4560.
APOLLO (Shaftesbury avenue).—"French Leave," 8.30. Wed., 2.30. "Where the Rainbow Ends," daily, 2.15 (com. Thurs.). Gerr. 3343.
COURT (Sloane-square).—"A Midsummer Night's Dream," 8. Wed., 2. Gerr. 248.
CRITERION (Coventry-st.).—"Lord Richard in the Panther," 8.30. Tues., Wed., Thurs., 2.30, and Boxing Day to Jan. 1, daily, 2.30 and 8.30. Gerr. 3944.
DAILY'S (Cranbourne-st., W.C.).—"A Southern Maid," 8. (No perf. Dec. 23 and 24.) Tues., Sat., 2.15. Boxing Day to Jan. 1, twice daily. Gerr. 302.
DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., and Boxing Day, 2.15. Gerr. 2598.
DUKE OF YORK'S (St. Martin's-lane, W.C.).—"When Knights Were Bold," 8. Tues., 2.30. Gerr. 314.
EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., 2.30. Gerr. 3527.
GAIETY (Strand, W.C.).—"The Show Girl," 8. Wed., 2.15. Boxing Day to Jan. 1, twice daily. Gerr. 2730.
GARRICK (Charing Cross-road, W.C.).—"Brown Sugar," 8.30. "The Shepherdess Without a Heart," 2.30. Gerr. 5513.
GLOBE (Shaftesbury avenue).—"Fedora," 8.30. Wed., 2.30. Gerr. 8722.
HAYMARKET (Haymarket, S.W.).—"Mary Rose," 8.30. Wed., Thurs., and Boxing Day, 2.30. Reg. 6030.
KINGSWAY (St. Queen-street, W.C.).—"Knight of the Burning Pestle," 8.30. Mon., 2.30.
LITTLE (John-street, Adelphi).—"Grand Guignol," 8. Thurs., 2.30. Reg. 2401.
LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8. Tues., 2.30.
LYRIC—"A Little Dutch Girl," 8. Wed. and Boxing Day, 2.30. Gerr. 3687.
NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. (No perf. Dec. 23 and 24.) Wed., Sat., 2.30. Boxing Day to Jan. 1, twice daily. Reg. 4465.
PALACE (Shaftesbury-avenue).—"The Swedish Ballet," 8.30. Boxing Day, 2.30. Gerr. 6334.
PLAYHOUSE (Charing Cross-road, W.C.).—"Romantic Age," 8.30. Thurs., 2.30. Boxing Day to Jan. 3, twice daily. Gerr. 3970.
PRINCES (Shaftesbury avenue).—"Charley's Aunt," twice daily, 2.30 and 8.15. Gerr. 3400.
PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.30. Thurs., 2.30. Boxing Day to Jan. 3, twice daily. Gerr. 7482.
QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.30. Thurs. and Boxing Day, 2.30. Gerr. 9437.
ROYALTY (Dean-street, W.1.).—"Milestones," 8.15. Thurs. and Boxing Day, 2.30.
SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Tues., Wed., 2.15. Boxing Day to Jan. 15, twice daily. Gerr. 3357.
SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., 2.30. Boxing Day to Jan. 1, twice daily. Gerr. 6665.
ST. JAMES' (King-st., W.).—"Peter Pan," mats. daily, 2. Gerr. 1903.
ST. MARTIN'S (West-street, W.C. 2.).—"The Skin Game," 8.30. Fri. and Dec. 27 and 28, 2.30. Gerr. 1243.
STRAND (Strand, W.C.).—"At the Villa Rose," Thurs. and Boxing Day, 2.30.
VADEVILLE (Strand, W.C.).—"Jumble Sale," Tues., Fri., 2.30. Gerr. 3215.
WINTER GARDEN (Drury-lane).—"A Night Out," 8. Tues., 2.15. Boxing Day to Jan. 1, twice daily. Gerr. 415.
WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall," 8.15. Wed., 2.30. Boxing Day to Jan. 3, twice daily. Gerr. 3028.
VARIETY THEATRES.
COLISEUM (Charing Cross).—"Beattie and Babs, George Graves and Co., Grock and Partner, McLeans, Five Petleys, 2.30 and 7.45. Gerr. 7540.
HIPPODROME (Cranbourne-st., W.C.).—"Aladdin," twice daily, 2 and 7.45.

THEY SAY—

That Chinese parts have a peculiar attraction for actors.
* * *
That Delysia thinks there is nothing more beautiful than a graceful train.
* * *
That Albert de Courville is wondering whether the moment is ripe for a night-club on real cabaret lines.
* * *
That Compton Mackenzie intends to stay in Guernsey, writing his new play, till next spring.
* * *
That Elsie Janis has saved £1,000 by producing "It's All Wrong" herself.
* * *
That Sarah Bernhardt is having a little oratory built at her country house.
* * *
That Poppy Wyndham is making rapid progress with her aeroplane work.
* * *
That Karavina considers seven years' training necessary for students of ballet dancing.
* * *
That Phyllis Dare believes in Scottish air for convalescents.
* * *
That Sybil Thorndike has no quarrel with the Censor—beyond the fact that he exists.
* * *
That Marie Blanche thinks one of the worst errors an actress can commit is to get into a rut.

THE VARIETY WORLD.

A Happy Christmas—Norman Lee's Activities
—Death of M. Trewey.

A Happy Christmas.

Christmas is here again, with its old associations and merry greetings. The Dickens' spirit still makes itself felt at this season of the year. That joyousness, good fellowship, and kindly feeling which are such a distinctive feature of "The Christmas Carol" and other of the great novelist's Yuletide stories, are not to be despised, even by those who profess to regard the Dickens' Christmas sentiment as old-fashioned and overdone. It is in this spirit, then, that we wish our readers everywhere a Merry Christmas and a Happy New Year.

Norman Lee's Activities.

Joe Morrison, proprietor of "The Dream Girl," last week signed a year's contract with Norman Lee, under which the well-known author will provide four new musical productions during 1921. Mr. Morrison has bought the entire production of "Zig Zag," for which Mr. Lee will write an entirely new book and lyrics. Other new shows will include a musical comedy, starring a well-known artist, and a Christmas pantomime. Norman Lee is the author of the original 1914-15 version of "The Dream Girl," which he will also re-write, including a special part for Randolph Sutton. Arrangements will be made, probably by the end of this week, whereby Norman Lee will write a three-act musical production for Fred Karno.

Mr. Henri de Vries, the protean actor, who recently played "A Case of Arson," at the Queen's Theatre, London, has contracted with Norman Lee for a production that he expects to stage in town early in 1921.

George Graves' New Sketch.

The new sketch, "Taken and Wanted," by Norman Lee, which is now in its third week at the London Coliseum, will make a tour of the Stoll and other houses before being shown at the London Palladium in February.

Accident to Betancourt.

Betancourt, the famous French Cuban, whose clever and sensational balancing act was one of the chief attractions at the Palace, Carlisle, last week, met with an unfortunate accident on the Monday evening. Betancourt had one table placed on top of another, on the edge of the top table was a chair, and, with one foot on the seat and the other on the back, he balanced himself for a while on the two back legs of the chair, when suddenly he overbalanced and fell heavily on to the stage. In falling Betancourt hit his head on the corner of another table which was standing near by. On examination it was found that no bones were broken, but that the performer had cut his face in two places and was suffering from shock. At the time of writing Betancourt hoped to be well enough to appear this week at Manchester.

Death of M. Trewey.

The death has just occurred at Asnières, near Paris, of M. Felicien Trewey, who, in conjunction with M. Lumiere, perfected and showed the first moving pictures in this country in 1895 at a Press view at the Polytechnic. As a result of the exhibition the Empire secured the first rights to show living pictures in Leicester-square, and launched the cinema on its career of popularity.

Pioneer of Cinematography.

M. Trewey had many claims for fame besides being one of the pioneers of cinematography. He was renowned as a conjuror and inventor of magical apparatus, being the inventor of shadowgraphy and chapeography, and 35 years ago received the then fabulous salary of £75 a week at the Alhambra Theatre.

M. Trewey served in the war of '70-'71 with distinction, and on account of his many services to the State was decorated with the Cross of the Legion of Honour by the French President.

Claude Ginnett Circus.

The Franco-British Circus, which toured England, Scotland, and Wales last season, will, we hear, in the future be known as Claude Ginnett's Circus, the whole of this concern having been purchased by Mr. Claude Ginnett, who opens on the Syndicate halls Dec. 27, at Chelsea Palace, with his "Rejected Remounts."

Carlton in Scotland.

Carlton and his satellites have been running combinations up in Scotland for some weeks and playing to big business, and last week were at the Alhambra, Leith. Carlton tells us that he has entered for the Powderhall Handicap, and is in strict training. Carlton is off 20 yards and fancies his chance.

Mlle. Juliet Carnot.

Julie Carnot, the eminent French violinist, made her debut in this country last week at the Grand, Birmingham, and made an immediate success. Mlle. Carnot is a brilliant musician, and has a beautiful setting, which adds to the attractiveness of the act. Arrangements are being made for her appearance in town at an early date.

"The Early Bird."

George Pickett, Dorothy Wilmer, and company will, we hear, shortly be seen in the London variety theatres in "The Early Bird," a sketch written by Olive Greenaway.

"Spangles" at Bristol.

Owing to the elaborate nature of Mr. Harry Day's new super revue, "Spangles," to be produced at the Empire, Bristol, on Christmas Eve, the theatre is closed during the week.

Daisy Dormer and Cinema Cot.

Members of the cinematograph industry in the North of England have subscribed for and endowed a hospital cot, which was recently presented to the Royal Victoria Infirmary, Newcastle, and received on behalf of that institution by Lord Armstrong, chairman of the Governors. The cot fund was initiated by a committee consisting of Mr. W. M. Patterson, Mr. W. G. Patrick, Mr. E. Smith, and Mr. W. H. Lindon Travers, and by various means the sum of £274 was raised. The cot has been placed in the Newcastle (Children's) Ward, and above it is a brass tablet, with the inscription: "Cinema Cot. Presented by a few friends connected with the cinematograph profession of Northumberland and Durham."

Miss Daisy Dormer, the popular comedienne, who is making a great success in "The Passing Show of 1920," on behalf of the subscribers, presented Lord Armstrong with the cheque. She also placed in the Cinema Cot, which was occupied by a little girl patient, a large Teddy bear, which is to be kept in the ward for the amusement of the children.

A Great Traveller. Bonita, the crack shot, who is engaged for the Grand Imperial Circus at the Crystal Palace this season, has travelled through the whole of New Zealand, Australia, the South Sea Islands, including Samoa, Tuvalu, Tonga, Fiji, Honolulu, the United States, Canada, South and East Africa, India, Java, Burma, Malay States, and the Far East. She has just returned from the Continent, and is well booked up in England with her shooting act.

Alice Melville. We hear that Alice Melville, who gives such splendid support to Tom Edwards in his popular ventriloquist act, has recently written two numbers, entitled "Childhood Days" and "The Old Welsh Cottage on the Hillside," which are published by Lawrence Wright. The latter is being featured by Miss Betty Rowlands, the Welsh soprano, in panto, at the Grand, Derby, and the former will shortly be introduced by Miss Doris Ashton.

Josephine La Barthe. At the Lewisham Hippo, this week, that charming entertainer at the piano, Josephine La Barthe, is making her appearance in town, and is presenting a new entertainment which has been the talk of the provinces, more particularly at the Hippo, Brighton, recently. Mr. Sherek is now representing this artist.

Arthur Brough. After a successful provincial tour, Arthur Brough is reappearing in town this week in his popular scene, "On Leave." When Arthur returns to the L.T.V. tour at the end of January he will present an entirely new act. Lew Lake's Agency has secured bookings for this act for all the principal tours.

Parish and Peru. Last week at the Stratford Empire Frank Parish and Steven Peru made their debut in London, when they scored an instantaneous success for their original and versatile act. This week Frank and Steven are appearing at the Palace, Manchester, and return to town at the end of next month, when they will be seen at a prominent West End hall.

Billy Danvers. After a long provincial tour extending over three years, during which time he has been playing principal comedian in revue, Billy Danvers will be seen in the panto, at the Lyceum Theatre, London.

Victor King. That fine tenor vocalist, Victor King, who has just recently concluded an engagement in "Hullo, America!" has been engaged by Barney Armstrong for his panto, at the Empire, Dublin, after which he will be seen in a single act on the halls.

Death of T. Arthur Senior. By the death of T. Arthur Senior, resident manager of La Scala, Dublin, which took place with tragic suddenness on Monday, the 13th inst., Dublin has lost one of its most popular theatre officials.

The deceased was a native of Yorkshire, and came to Dublin more than a quarter of a century ago to fill the position of stage manager and publicity agent of the Theatre Royal Hippodrome. On the completion of La Scala Mr. Senior accepted the office of resident manager, and his geniality and sterling business qualities endeared him to all with whom he came in contact.

Jean Le Roy. Miss Jean Le Roy, the popular comedienne, has now joined "Non-Stop," that successful production of Frederick Chapelle's, and is meeting with hearty reception for her singing of four excellent numbers. "Non-Stop" is at the Hippo, Aldershot, this week, and will be at Brixton on Monday.

Mr. S. Phillips. Mr. S. Phillips, who is now the popular stage manager at the Empire, Birmingham, was until recently at the Ardwick Empire, and was for eight years with the Stoll management. Prior to going to Manchester Mr. Phillips was at Hackney for some years.

The Four Kids. At the Granville, Waltham Green, last week, that clever quartette of entertainers, the Four Kids, were deputising for Kuning and Windsor, and had a very successful time. Next week they are at the Golders Green Hippodrome, and commence the McNaughten tour in March.

Edna Maude. That clever young performer, Edna Maude, is back again at the London Coliseum, and on Monday afternoon was accorded a hearty reception for her dancing. Edna has made wonderful progress during the past year, and it is not surprising to hear that she is booked far ahead on all the leading tours.

Roxy la Rocca. The wizard of the harp, Roxy la Rocca, is back in town at the Bedford this week, and is doing excellently. Roxy is fast booking ahead, and has no vacancies next year, and very few for the following two years, proof of the popularity of the act.

Albert Whelan. Albert Whelan, the clever and versatile entertainer, was topping the bill at the Empire, Birmingham, last week, and his always popular and artistically presented act met with the heartiest of receptions.

B. Feldman and Co.

Bennett Scott reports sixteen Feldman songs in Glasgow panto. A record, surely, for one firm. In Edinburgh, the Ardwick Street catalogue is also heavily drawn upon, Mona Magnet singing three songs, "I'm Forever Blowing Bubbles," "Oh, What a Difference the Navy's Made to Me," and "Days May Come," while, in a duel, "Underneath the Wishing Moon," Miss Magnet also scores in company with the principal girl, Jack Edge, makes a big success with "Roses and Radishes," J. Blierot is introducing "I'm Forever Blowing Bubbles," and "Who's Coming to the Tartan Ball?" in his panto production.

Randolph Sutton says "I Wanna Go Back to the Dear Old Continent" is the best light comedy song of the year.

Phyllis Grey reports success in "Wishing Moon" and "Million Miles From Nowhere," Tom Payne, the musician, includes "I'm Forever Blowing Bubbles" and "Oo La La, Wee Wee" in his successful act.

Gen Gower, the popular Scottish soprano, scores with "Tartan Ball" and "Wishing Moon." Madame Zillah's "Gaiety Girls" make a big hit with "Let the Rest of the World Go By," and "Oo La La, Wee Wee." Olive Hayden is making a nice feature of "I'm Forever Blowing Bubbles" in Harry Joseph's "Dick Whittington."

The Three Scamps report "That's Nice," and "You Ain't Heard Nothing Yet" immensely successful. Kitty Baxter (Baxter and St. Wella) is a success in "Oo La La, Wee Wee."

Walter Buxton sings "Open Your Heart and Let the Sunshine In," successfully in Jason and Montgomery's panto.

Dorcas Coventry is making good with "Tartan Ball" and "Bye Lo." Newman Gratton says "Let the Rest of the World" and "Oo La La, Wee Wee" are big favourites, wherever he goes.

Hannaway and Cote have introduced "She was Wonderful" with success.

Horace Sheldon has a high opinion of Feldman's new "Treasureland" Selection. The Harris Family are working "Hawaiian Bluebird," "When a Peach in Georgia Weds a Rose from Alabama," and "Oo La La, Wee Wee." The Vital Sparks are artistic in "Underneath the Wishing Moon."

Ray Brothers' "More Splashes" has the following eight Feldman numbers featured by Declan St. Clair, Harry Arthur, Lena Lloyd and the company: "Oh, Boy, What a Wonderful Girl You've Got," "Beautiful Ohio," "Open Your Heart and Let the Sunshine In," "I'd Like to be on the Farm," "Who Discovered Dixie?" "Bubbles," "Oo La La, Wee Wee," and "Oh, What a Pal was Mary."

Fred Barnes is having a big success in Glasgow Coliseum panto, with "I'm Forever Blowing Bubbles," "Oh, What a Pal was Mary," "Oo La La, Wee Wee," and "Up in Mabel's Room."

Star Music Co. The Star Company's successes in the first of Glasgow's pantomimes indicate that the firm will have many winners in this year's annuals in all the big centres. With such numbers as "Your Wonderful Heart of Gold," "There's a Little Bit of Devil in Every Little Angel," "Cupid Plays the Dickens With Us All," "If We Found a Little Corner in This Great Big World," "What Would the Wife Say?" "Little White Hill of Dreams," "Why Did You Teach Me to Love You?" and many others, the firm can look forward to a big pantomime season.

"Your Wonderful Heart of Gold" is an outstanding ballad success. Jean Andrews, Jen. Latona, Ethel Castaldi, Pierce and Roslyn, and Percy Hone are featuring this big winner at their respective engagements this week. Betty Barclay and George Glover, who were the first to produce the panto, duet, "If We Found a Little Corner in This Great Big World," are doing well at the Empire, Stratford. This number will be in innumerable productions, as there has been a big demand, by principal boys and girls.

"Cupid Plays the Dickens With Us All" is a great favourite among principal boys. Nora Delany, Fred Barnes, and G. H. Wakefield have achieved much success with this clever comedy number on the halls, and intend to make it their big hit in pantomime. Another successful number is "Mamma's Mississippi Home." G. H. Elliott is featuring it at the Empire, Hackney, this week. Shirley White is doing well with "Stop It, John," at Collins's Music Hall, Islington.

Other numbers in demand for pantomime are: "Little White Hill of Dreams," "The Old Bean and the New Fiddle," "Nobody Ever Taught Me How to Love," "You Made Me Happy for a While," "I Don't Care a Lot for a Lot of It," "In the Wedding Gown Your Mammy Wore," "The Song of My Heart," "Ting-a-Ling Ting," and "The Musical Director."

Lawrence Wright Music Co. Three of the Lawrence Wright Music Publishing Company's biggest numbers were the feature in John Tiller's production at the Coliseum, Glasgow. Mr. Fred Barnes has a song in "I'm Coming Back to Li'l Old London," which fits him admirably, whilst Miss Sybil Arundale does excellently with the wonderful "Wyoming Lullaby," and "They'll Never Know Me in Old Dahomey."

This latter number is also excellently sung by Miss Mona Magnet, who is principal boy at the King's Theatre, Edinburgh. Other winners in this production are "City of Laughter, City of Tears," and "God Gave Me Wonderful Dreams," sung by Miss E. A. Cowie, the Fairy Queen, and "Wyoming Lullaby," and "Somewhere in some corner of the World," sung by Miss Eva Lynn, the principal girl.

An admirable production number which will come well to the fore is "Underneath the Oriental Moon," which Mr. George Minshall has chosen for all his big shows. It is being sung by Miss Agnes Croxton at the Theatre Royal, Glasgow, and Miss Emmelyn Walters at the Theatre Royal, Edinburgh, where the Sisters Vincent are also using the comedy number, "They Never Leave You Alone Till They Get You."

Miss Gertie Hall did excellently in Harry McKelvie's production at the Princess, Glasgow, with "They'll Never Know Me in Old Dahomey," another outstanding success; there being "Wyoming Lullaby," Miss Florrie Forde commenced her first pantomime at the Empire, Dewsbury, last week, and the big hits were "I'm Coming Back to Li'l Old London," sung by Miss Maisie Ayling; "City of Laughter, City of Tears," by Mr. Alfred Jephson, "Where Does the Rhinocerosus?" sung by Mr. Norman Langford, and "Who Put the Bricks in Brixton?" as a duet by Miss Maisie Ayling and Mr. Eddie Walker.

In her production at the Palace, Blackpool, last Monday, the big outstanding hit was "Wyoming Lullaby," which Miss Forde is doing with a Male Voice Quartette. Miss Kay Jacobson sings "God Gave Me Wonderful Dreams," the popular fairy-queen ballad, and Miss Forde also does excellently with the chorus number, "I'm Coming Back to Li'l Old London."

A feast of Lawrence Wright songs is provided this week at the Palladium, where Talbot O'Farrell is singing his new number, "The Lip of a Baby's Prayer." His other numbers he is choosing from Lawrence Wright successes, featuring "The Kingdom Within Your Eyes," "That Old-Fashioned Mother of Mine," and "How Can My Heart Forget," while Mr. Percy Hour, with his excellent rendering of "They'll Never Know Me in Old Dahomey," with a splendid accompaniment from the band, also gets a hearty reception.

At the Hippodrome, Portsmouth, Miss Lily Young is making great hit with the big ballad, "City of Laughter, City of Tears," while at the Tivoli Theatre, Barrow-in-Furness, the Two Jefferons make good with a novel rendering of "Will You Love the Violets When You've Lost the Rose?"

Francis and Day. The news contained in the wire from Jas. W. Tate received at headquarters on the 10th inst. from Glasgow, which reads: "Swanee" enormous, also "Rosa of Virginia," will be good hearing for the many pantomime principals who are about to sing one or both of the dances mentioned. Clarice Mayne, who sings both dances in the production named—Wylie and Tate's "Puss in Boots"—is nightly scoring a triumph with each, as, too, is Billy Merson, with songs associated with his name.

At the Glasgow Royal Nancy Benyon, the dashing Humpty Dumpty of George Minshall's gorgeous annual of that name, is making a gigantic hit with "Swanee," Ray Holgate, with "Tarzan of the Apes," likewise hits the mark.

Jose Gammon, the winsome Margery of Ventom Swift's "Mother Goose" at the Osborne, Manchester, made a distinct success with "Swanee" at the initial performance on Monday last week. Fred Brand, the Man Friday, of Jason and Montgomery's "Crusoe," at the Metropole, is likewise heard to the greatest advantage in it.

Violet Trevenyon, who had her audiences with her in "Swanee" at the South London last week, will feature in pantomime at Woolwich (Mr. Bransgrove's production).

"Any Time, Any Day, Anywhere," a new chorus ballad of the firm, was an instantaneous hit in the hands of the Versatile Three at the Bedford last week.

Josie Delaine, who is appearing in the revue, "See You Later," is at the Queen's, Holbeck, singing with best results "Fly Away, Mr. Busy, Buzzy Bee," sung by permission of G. H. Elliott—and "Swanee," in which she has a chorus of 16 girls.

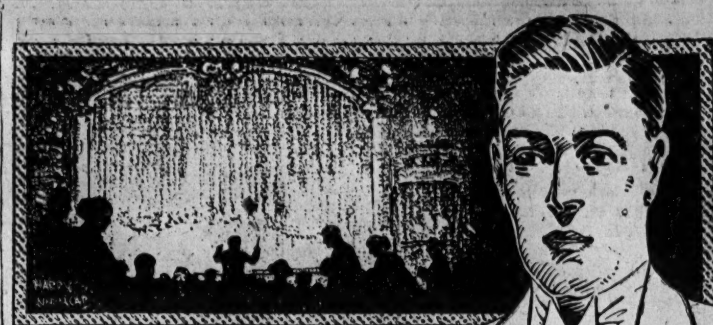
Constance Wentworth, Helen Aiton, and Frederic Lake, at the Tivoli, Aberdeen, last week, introduced "Swanee" with great success into their smart and refined musical comedy interlude.

Longley and Hayes. Longley and Hayes were fortunate enough to strike a big winner with their first publication, "Ohio," standing out as one of the most successful numbers Mr. G. H. Elliott has had for some considerable time, and it has now a permanent place in his repertoire. "My Old Home in Virginia" is another of their numbers, which is making rapid strides, being featured by Miss Emelie Hayes and Mr. G. H. Elliott. This enterprising firm are also to publish another Elliott number, entitled "I Want to Go to My Kentucky Home," which has been written and composed by Mr. G. H. Elliott and Mr. Sidney Longley.

"Ohio" and "My Old Home in Virginia" have now been released, and there is sure to be a big demand for permission to work these two successful numbers.

Fullers' Enterprises. The Australasian rights of "A Girl Worth Loving," by Levers and Collins, and "Should a Husband Forgive?" by Mins McKinnon, have been purchased by Fullers. Carlton and Roslyn, the comedy duo, on completion of their African engagement, will proceed to Australia to play the Fuller circuit.

Elsie Carlisle. That charming artist, Elsie Carlisle, who plays principal girl in the panto, "Aladdin," at the Borough Theatre, Stratford, this season, was a great favourite at the Granville, Waltham Green, last week, singing three numbers which suited her admirably, "Winter-time," "He Was Wonderful," and "You Oughtn't to Do It." Since she commenced her single act on the Hall last June she has met with decided success, and is well booked up.



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MY MUSIC HALL TOUR.

HOW TO GET NEW STUFF—GEORGE GRAVES' SKETCH—BEATIE AND BABS AS FRIVOLOUS AS EVER.

At the Coliseum.

George Graves drew me to the Coliseum last week, as he was appearing in a new sketch, and novelties are not to be ignored. Some artists seem to dislike novelties so much that they are content to produce their old "stunts" month after month, year after year, and decade after decade. If the theatrical censor is dispensed with he might apply for an alternative job as Executioner of Aged Stuff. His duties would be to see that no jokes, sketches, and songs ran for more than three months, unless they were specially licensed to do so.

The mention of George's Graves' name has produced this little dissertation, but I must add that he is not a defaulter. George is frequently changing his sketches, and if he does sometimes carry funny phrases from one sketch into another, he does not retain any permanently. We may remember his classic "massaging of the parrot," but he never refers now to that maltreated bird.

The new sketch, "Taken and Wanted," deals with an impecunious theatrical agent (George Graves), who is visited by a man with a writ (Tom Blacklock) at a most inopportune moment. While his typist (Miss E. Ainley) runs across to put the bank in a good humour, he is visited by Lady Rumble (Miss Ethel Davies), who offers the agent two hundred pounds (£200) if he will get her on the stage. The agent agrees delightedly. He would get her on Mars for half the sum. But, unfortunately, it turns out that Lady Rumble has escaped from a lunatic asylum, and is not responsible for her actions. Even if she were she has not two hundred pounds.

Black Despair. Why was man born to this world of woe? The answer to this question, appears in the form of the lunatic's keeper (whose name is not down on the programme). He pays the agent two hundred pounds for having detained Lady Rumble till he arrived. The curtain descends as the agent embraces his typist and his charwoman (Miss Louie Tinsley) with the tenderness which comes to us all when heaven chastens our sad spirits with gold!

This is my first mention of the charwoman. I have not mentioned her before, because I wanted her to have a special paragraph all to herself. Miss Louie Tinsley gave an admirable performance, and was responsible for more than her share.

EXTRA TURN.

THE STARS OF THE FUTURE.

TO THE EDITOR OF THE ERA.
Dear Sir, I read with great interest the article in this week's "Era" by Norman Lee, entitled "The Stars of the Future."

Mr. Lee puts forward some very sound arguments, but here and there he seems to have missed some very important points. In the first instance he tells us that there are no new stars coming along who can step into the shoes of the "Big Ten," as he calls them, and completely and absolutely take their places. This much I grant him. There are no new performers exactly fitted to shoulder the cloak of the old ones, but the most important point is that they are not wanted. Mr. Lee's "Big Ten" came into existence in a day when their style was suitable to the taste of a different public to that which patronises our halls to-day. The "Big Ten" still have their following, but there is a much larger following for stars of a different type. It is well known that I am the provincial manager who signed up Randolph Sutton, the light comedian discovered by the London "Daily Mail," and I submit that though Mr. Sutton in no way resembles any of Mr. Lee's "Big Ten," he is, nevertheless, as great a star and as pleasing to the public as any one of them.

It is a question, not of new stars to wear old props, but of new stars to suit new tastes, and I maintain that when the "Big Ten" go out there will be an equally strong "Ten" come into being who will fill the ranks completely, and to the entire satisfaction of the present generation of theatregoers.

Norman Lee is a prominent man whose views are always of interest, but he may not always be right, and I, as a manager, whose great ambition is the discovery of new stars, submit that there is plenty of material in England to-day that can be moulded and developed to take the place of any of our existing stars if we only cater for the changed taste of a more critical and more exacting public. Faithfully yours,
JOE MORRISON.
Palace Theatre, Newcastle-on-Tyne.
Dec. 19, 1920.

of the audience's laughter, which was pretty general throughout.

Beatie and Babs, whom I have not seen since they returned from revue, frivolted through some new fragments. Beatie has a new hunting dance, which allows her to show her very neat management of her feet. The piece de resistance of Babs was a take-off of the Jewel Song. I award high marks for this.

I have never seen Sam Laveen and Billy Cross at the Coliseum before, and was glad to find that the hall was not too big for them. The audience screamed over their antics. More power to their already powerful elbows. I also liked Ben Osborne and Nellie Perryer, in their caricature of two cockneys at a cinema show. And, while talking of things I like, let me include Rebla, the unconcerned juggler, and Knapp and Cornella. The latter are a quaint pair, and have a lot of talent, which I believe would show to better advantage if they tightened up their sketch a little.

A serious note was supplied by Mark Hambourg, who played four pieces out of the 107 he knows—he received a big ovation—and Herbert Cave, the singer. The former was classical, the latter sentimental, and the audience followed obediently into each respective mood. Suther also gave a musical turn, turning himself into citizens of about a dozen different nations, and playing a different instrument each time.

At the Victoria Palace.

I had begun my evening at the Victoria Palace, where time had only allowed me to see half the show. I must visit the Palace again soon, and give it full time. It deserves it, for it always provides a good programme.

I missed Coram and the Two Bobs, but saw and delighted in Sam Barton, that amusing fellow in rags and tatters, who spends ten minutes getting mixed up with a bicycle; Vivian Foster, the Vicar of Mirth; Millie Jillson, and Southwood and his Pink Lady.

Frank Varney and Teddy Butt were new to me. They have plenty of "go," and some neat songs. George Turner, on the other hand, is an old friend, and I was sorry I had to leave in the middle of his clever cartooning, just as he was drawing George Robey upside down. The drawing of George Robey was upside down, you understand. Turner wasn't.

Horace O'Malley.

In the New Year Horace O'Malley will make his appearance in town in a single act, for which he has secured some excellent songs and material by a well-known author.

We regret to hear that Mrs. Galvin, aged 65, widow of the brother of the lamented Dean Leach, was knocked down by a motor-car on the 5th inst., and seriously injured, and is now in Fulham Infirmary.

Mr. Chris. G. Shaw, the assistant and advertising manager of the Alhambra, Stourbridge, was given a complimentary banquet on Monday. Among those announced to appear were Billy Sherlock, The Four Flakes, Harry Wharton, Tommy Reeves, Alec Thomson and H. W. Darby, E. P. Roberts, and Arthur Slater.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

Many a good winner has been handed over to the Coliseum, one ought to say, a good winner is all the better for a quick one. All this is apropos of the current Coliseum "bill," which starts off with a mightily merry rush—thanks to two jolly brothers called Walsh, whose good work around and about a piano put the typical "home for the Christmas holidays" audience on Monday afternoon in just the mood that was wanted. They sang "Zulu" and other such numbers (all with excellent "band parts," by the way)—and, to repeat, the "bill" was started off accordingly with a mightily merry rush.

Then came Yvonne Dellow, a sweetly pretty Dutch girl, who sang a little native melody in costume, and followed to equally good effect with "The Little Green Cabin" and "Chimes of Arcady," both in English, and well aided by "aviary" and tubular bell accompaniments.

Then those five irresistible Petleys, bounding in the air and, too, possessing one of the best and really funniest "funny men" there is; and then Edna Maude, whose part and dancing compared very favourably with the good deal of the Coliseum has given as of late. On Monday Miss Maude's best performances were those to a Paderewski minuet and a Russian dance fantastic.

Beatie and Babe and the George Graves sketch (new "gags" guaranteed at every performance) happily remain in the programme from last week, while very welcome newcomers are Decima and Eddie McLean, in their own and most startling dance creation, and the Buchanans, those two clever artists whose "laugh scenes" well succeed in being what is called. Monday had one big disappointment. Grook, the famous Anglo-French clown, was taken ill at the last moment and so could not appear. But Scott and Whaley came over from the Alhambra and deputised, and, needless to say, provided as big a consolation.

HOLBORN EMPIRE.

Why doesn't George Mozart write another book, and call it "The Psychology of the Hat"? We are convinced after seeing his turn at the Holborn Empire, where he is starring this week, that he has material enough for an exhaustive treatise on the subject. No one would have imagined that the every-day soft felt variety, for instance, could have portrayed so eloquently all the different types we saw on Monday evening with nothing more than a twist and a turn, and, of course, the inimitable George underneath. He is a great artist. How he seizes upon quite commonplace incidents on which to build his caricature evidences his faculty for keen observation.

A dialect comedienne who has lately come much to the fore is Molly Butler. Possessed of an attractive personality and a taking, mellow voice, she obtains all her effects legitimately, and without any apparent effort. Her cockney number is clever, but we preferred her in a poignant little French monologue as a danseuse who sells her soul for her baby's sake—an exquisite piece of characterisation. The comedy duo, Athos and Collins, are evidently great favourites with "Holborn" audiences, and their burlesque upon an old-fashioned melodrama vastly amused them. The extremely agile sand-dancing of the male partner is a feature of their merry turn. Then there is the French pensive, Mlle. Irma Lorraine, and her company, in their tableaux, which are all beautifully arranged and artistic pieces of work. The popular Lake and Barrasford are back again with their "vivacious vocalism," as they happily term it, which includes their old favourite, "At Mulligan's Picture Show." Their female counterpart, Moore and Boby, the repartee girls, are a lively pair of singers with some witty songs, and they made a palpable hit on Monday evening. Bert Williams, a policeman ventriloquist, Tom Ross, the musical entertainer in song and story, the Five Bombays and the Enzers are the other turns in a splendid programme.

HACKNEY EMPIRE.

The usual excellent programme is presented here this week. George Calver, the voice controller, starts us by his appearance as a mere man, as before his number goes up on the indicator we all expected to see a prima donna, owing to his wonderful falsetto voice. "Stop Your Tickling, Jock," is just a scream; and his recitation, "If," is a delightful little philosophic poem. A tiny baby girl singing "If I were a tiny bird upon the greenwood tree," and his travesty on the varieties of grand opera also gained great applause.

Dollie and Billie are among the smallest and brightest stars that shine in the variety firmament, and they give some pretty and humorous little songs, such as "Babbles," "Reggie of the Guards," "An Old Fashioned Waltz," and "Garden of Memories." Their dancing is also delightful, and the clever young couple are heartily acclaimed at the conclusion. G. H. Elliott, "the chocolate-coloured coon," provides his usual artistic and welcome contributions in "The Old Home," "Ohio," with its lilting melody and graceful dance. A third item has to be given to satisfy insistent demands in the shape of "Where the Black-Bird Marys Grow." Frederic Bentley and Co. in the farcical comedy, "All Tied Up," by F. Penley and Chas. Clarke, prove vastly entertaining. Frederic as Monty Valiant cuts a droll figure, and rattles through the part

with a most engaging, diverting flow of spirits. Tom E. Hood canoes much mirth with his experiences as "The Doctor." Emille Hayes charms as a vocalist with "Happy Blackbird" and "Dreamtime," which are very prettily rendered in fine voice; and "Down in Virginia" was given in response to an encore. Rinaldo, the wandering violinist, is a great favourite, and deservedly so by reason of his remarkable skill and executive ability.

KILBURN EMPIRE.

The spirit of Yuletide was certainly not lacking at the Kilburn Empire on Monday night. Every artist was as cheery as possible, and the audience was quick to catch the infection. Ernie Mayne, with his "San Fairy Ann" and "We'll Cling Together Like the Ivy," soon had the audience singing "Eggs and Bacon for Breakfast," and was very popular. May Henderson simply radiated good spirits, and the audience, as usual, adored her.

Witt and Stevens, in an "and a piano" act, are two of the best artists seen for a long time here. Their songs went with a swing, and they were recalled. "A Good Man's Hard to Find" and "Rock-a-bye, Baby," were two of their popular numbers; whilst at the piano Stevens did the most astounding things.

Bergonzi and his violin entertained us with well-known opera melodies, and his entrance and appearance were very original. Penrose and Whitlock, the merry jesters, were unfortunately prevented from appearing, but their deputies, the De Bowski Girls, were very charming and pretty, and sang several well-known songs. Jack Coram played on every imaginable brass instrument. La Bris Duo did a novel tumbling and juggling act, juggling everything, from a billiard to a cannon ball. Frank Powell, who kept the audience continually on the laugh, sang and patterd "The Village Fire Brigade" and "The Picture Palace Attendant." The Hanlon-Charles Troupe completed. They are a marvellous family of aerial gymnastic trampolines artists, who did the most daring things.

EMPERESS BRITTON.

This theatre is invariably successful in providing for its patrons an entertainment as interesting as it is entertaining, and this, which is notably a "slack" week, is no exception to the rule. Eddy Bayes, a very diverse comedian, quickly and deservedly succeeds in making himself a prime favourite, and his songs are rendered with true artistry. He is generously applauded. Signor and Mme. Borrelli are as ever in their laughable and Dick Harcourt and E. O. Freshwater's company serve up a delightful menu in their admirably acted sketch, "Devilled Chicken." Hugh Ogilvie is a Scotch entertainer of very great merit, and his stories prove them to be a raconteur of the first rank. Mlle. de Veges, the Chilean prima donna, sings her three items pleasingly. The piano and violin playing of Cecil and Ian Law is a revelation, and is listened to with rapturous delight by an attentive audience. These brothers are also comedians of no mean order, the bibulous antics of the violinist whilst playing his instrument being very well done. One of the chief successes this week is undoubtedly Miss Molly Drew, who is the possessor of a very fine soprano voice, which she uses to great effect in her admirably-chosen "Autumn Leaves," and a new song, "My Garden of Flowers," the last-named written and composed by the Empress's "master of the music," Mr. Walter Johnson, who conducted. This lady is accorded an ovation. The Bogannys have a new sketch, "Oh, What a Night for the Bilposters," which is, as with everything this company of comedians attempt, a sheer deluge, throughout. It is in three scenes:—1, "Bedroom Hotel, Having 'Em"; 2, "The Stage Door, Majestic Theatre." In this scene a youthful violinist plays the "Poe and Peasant" overture charmingly; 3, "The Bilposters' Hard of It." It is scarcely necessary to add that the "house" is in a ferment of merriment throughout the climax coming with the comical burlesque boxing match between the two Liliputians of the company.

HAMMERSMITH PALACE.

Victoria's Monks is topping the bill here this week, and is very popular. She gave "The Extra Turn," a whistling solo, "My Daddy is a Wonderful Man," and "If You Want to Have a Row Walk Till the Sun Shines," and was heartily received. The Walkers are acrobats of exceptional ability, and scored well in their droll and solos on cornet and horns. Lloyd and Montrose are always a bright and pleasing turn, and made good with the duet, "The Bonny Banks of Loch Lomond," and a pretty dance. The Omega Trio, equilibrista, is a novel and comical act, show great strength of arms. Wyn and Ivy are delightful in their comedy melange, and sing "Just Me" and "Two Little Children." Their dancing is also very graceful and effective. Doris Ashton, the popular vocalist, has a fine voice, and gave an artistic rendering of "Go to Sleep My Baby." Thomas Ryde and a lady who acted well, presented a "Quick-Change Sketch" in an artistic setting, and the acting of the various characters was excellent. The Rodges Bros. and Jacobson did excellently with "Hello!" "I Want a Boy," "I'm Mulloy," and "I'd the Lamp of Aladdin," and Will Osborne and Maudie La Villen contribute a refined musical turn.

THE METROPOLITAN.

There is, as usual, a thoroughly good "bill" at the Metropolitan this week. Mr. Charles Windermere is here in that wonderfully clever and amusing farce of his own perpetration, "Getting Off." As Jerry, the famous comedian is in his element, such an element that puts the audience from the start in one and the same along with him. There is not a line or a situation (of the refreshingly new and many) that does not make its full point; and, thanks for this happy state must go, of course, to the other artists as well—excellent people, like Messrs. Harry Phydora (Miles) and Hamilton Jordan (Ben), and Misses Kate Wingfield (Bertha) and Peggy Mortimer (Kitty). A great farce, this "Getting Off."

Then there are those dancers, well styled as champion, Frank and Vesta. They are entirely notable enough to have but their appearance written down—and the rest understood accordingly!

Then Lily Denville, who sings and dances, but dances most and most successfully of all; Eddy Reed, the American film artist, who knows how to tell a good story as well as convince a producer; Carlton, Andrews and Wray, introducing new "Vaudeville" with the aid of a piano played to considerable effect; and the Four Vincents, in a splendid equilibrium novelty.

Laura Guerite is an American comedienne with a style and personality quite her own. On Monday night she had a particularly hearty reception for a number called, "What Are You Going to Do Now?"

Merrell and Lady ably deputised, with their smart comedy cycling act, for Jess and Tony, the popular "quick-fire" people.

MASKELYNE'S MYSTERIES.

As old and young expect, nay demand, there is the usual special Christmas programme at the St. George's Hall this year. A high standard of magic is set up at the very beginning (by Louis Nikola, whose illusions are not only clever but also amusing). That very popular entertainer at the piano, Mr. Warwick Pryce, exploits diverse keyboard caricatures of his own creation, including a tongue-twister about "popping" (the question and otherwise), and, of course, has an amusing solution of the housing problem.

That arch-wizard, De Biere, presents a long and bewildering succession of illusions without the slightest hitch. To attempt to describe his entertainments would be impossible, but it seemed to include all the tricks under the sun. His concluding illusion, "The Sculptor's Vision," is particularly baffling. Other interesting items on the programme were Mr. Olive Maskelyne, with his eerie spectral visions (Mediumistic Manifestations Maskelyne); Mr. W. V. Robinson, the amusing Canadian raconteur, a very dry humorist; and last, but not least, the Okayama Troupe of Japanese jugglers and equilibrista.

THE WHITE CITY.

The Ex-Service Men's Winter Carnival and Exhibition, organised by Capt. John Donald, had an auspicious inauguration on Saturday, and it was a happy idea to secure the presence of three Victoria Cross heroes to perform the opening ceremony. The medallists in question were Lance-Corpl. Parker, R.M.L.I., Capt. E. B. B. Towse, and Flight-Lieut. F. West. Sharply at noon Earl Haig appeared on the entrance steps, and in a felicitous speech thanked the organisers of the Carnival for their generous decision to give half the profits of the show to Ex-Service Funds.

Important features of the exhibition are a display of ex-service men's work, a bazaar, an Old Comrades Re-union Club, and an Employment Bureau. Amusement seekers are also extensively catered for.

In the theatre there is a good variety show, arranged by Messrs. Adolph Neuman and Charles Stelfox. Several well-known musical hall turns are included, notably the De Dion Brothers, with their clever "stair mounting" bicycle act; Cambo and Casella, the musical monkey and the Italian maid, in musical pot-pourri; Spikari, the B.A.F. ventriloquist; and Miss Dorothy Arnold, an excellent mezzo-soprano vocalist. The Bow Bell, the 56th (London) Divisional Entertainers, under the direction of Mr. Harry Brandon, also appear with marked success. This smart concert party comprises the following: Messrs. Harry Ames, J. G. Chandler, H. E. Chapman, Dick Horn, Montague Ewing, Ernest Melvin, Frank Moss, Barry Russell, and Harry Brandon.

The main part of the arena programme is provided by Beraz's Hippodrome Combination, which includes some clever equestrian work by Mona Gelding, an exhibition by some beautiful ponies; Cliff Bernac and his jacks; and a number of clowns. Another very clever act in the arena is Fred Cooper, the Australian stock-wild expert, whilst in an adjacent enclosure the Tricolor Trio give a thrilling exhibition of trick cycling. An exciting stunt is also performed by Diavolo, the daring cyclist.

The children's entertainments are entrusted to Mr. James Portland, in stock a guarantee of excellence. All the entertainments and artists are being exclusively booked by the Ex-Service agents, Adolph Neuman and Charles Stelfox, 50, Rupert-street, Piccadilly.

CORPORAL THOMAS FUND.

"THE ERA" APPEAL.

The £300 mark is this week reached by the above fund, the exact total being £303 17s.

The Corporal Thomas Fund, which the late Myron Gilday started, and which his widow is continuing with the co-operation of "The Era," in memory of her husband, has aroused the sympathy of all classes of the community.

Corporal Thomas, better known professionally as Tom Fox, was a former partner of the late Mr. Gilday, who devoted a good deal of energy, during the days of his last illness, to collecting for his benefit. Mr. Thomas joined up in the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

Subscription List.

	£	s.	d.
Already acknowledged	298	0	6
Collected by Mrs. John Hayman	10	1	0
10th List.			
Miss Lottie Albert	1	1	0
Miss Phyllis Griffiths	1	1	0
Mr. Sam Barton	1	1	0
The Two Bobs (second donation)	1	1	0
Mr. Vivian Foster	0	10	0
Messrs. Varney and Butt	0	10	0
B. S.	0	5	0
M. M.	0	2	6
	25	11	6

Per Mrs. Gilday: Eric W. Stephens 0 5 0. Donations should be sent either to Mrs. Gilday, 18, Cowwaymanons, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1, by whom they will be acknowledged weekly.

WAVERTLEY MARKET CARNIVAL.

Mr. F. A. Limley's Carnival, which in past years has proved such a boon to holiday makers, both in Edinburgh and from the surrounding districts, opened in the Waverley Market on Monday, Dec. 13. The scheme of decoration is characteristically Scottish; the Waverley Market, hung with boughs of trees, and with canopies depicting woods and glens, being transformed into a scene which is representative of "A Trip to the Highlands." In harmony with this national note, the band of the Breadalbane Guards, under the leadership of Mr. Walter Slade, has been engaged to play suitable music while the performances on the large platform are being carried through.

An interesting and varied programme includes the Glenroy Troupe of Dancers; the Craighallans, in Highland dress, in a musical specialty act; Duncan's Royal Scotch Colliers, in their clever entertainment; "The Human Top," the Martinez Troupe of head and hand balancers; Miss Oshmore's trained dogs, and monkey "Charlie"; the Colorado, Jassie performers; the Hedjaz-Faust Troupe, pyramid feats and whirling dancers; Paul Gordon, wire performer; Hickey's Comedy Circus, introducing trained ponies, and the mule "Obey," and Frederica's Comedy Terriers.

The side shows comprise many wonderful exhibitions, such as the Mystery Man, in his performances of the flying dancer and disappearing horse; Colosso, champion fat boy; the ugliest woman on earth; the Bear Lady; Milton's submarine locomotors; Andy the sea lion man; Wilmet's swings and roundabouts; the shooting galleries, the fishing pond, the "pussycat" shyng tent, and other attractions give life and exhilaration to the scene.

Variety Artists' Benevolent Fund.

The committee of the V.A.B.F. wish to thank Bob Stevens, of the "Somers of the Sea" company for handsome amount of £50 10s., being half of the proceeds of a football match between that team and the Teddy Glenmore Eleven, played at Bromellane, Sheffield, on Dec. 8. They also thank the members of the above company and all concerned.

The Eccentric Club have kindly forwarded their usual generous Christmas gift of £10 10s. as a donation to the Benevolent Fund.

Frank Allen's Kindly Thought.

Mr. Frank Allen, of Moss' Empires, although travelling in Morocco, has very thoughtfully remembered the old artists residing at the Variety Artists' Benevolent Institution, and has sent, through Mr. Thos. Osborne, of Cranbourn Mansions, a cheque for £5, and writes:—"Please send hand enclosed cheque to Mr. Douglas Stuart and ask him to kindly purchase some whisky to this amount, and present same to the inmates of the 'Benevolent' Home, to enable them to drink my health while enjoying their Christmas pudding on Christmas Day, and give them my kindest regards. I may be in the desert of Sahara at that time." The Committee are very grateful to this ever-friendly supporter of the Fund, who has always taken so kindly an interest in these old artists who have fallen by the way.

For South Africa.

The following artists sailed from Southampton on Friday last, the 17th inst., per R.M.S. Llanstephan Castle, to fulfil an engagement with the African Theatre Trust, Ltd., booked by the I.V.T.A., Ltd.:—Lucan and McShane.

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"THE HOUSE THAT JACK BUILT" AT ILKESTON.

Mr. W. Stanley produced "The House that Jack Built," by Byam Wyke, at the Coliseum, Ilkeston, on Monday, Dec. 20. The story has to do with the adventures of Jack and Jill, the latter having been kidnapped when a child, but is ultimately recognised by a mark on her arm as the long-lost Princess Jilliana; while Jack, having also been abducted from his country, finally comes into his rights as the King of Wheatlands. Miss Eva Macdonald is an ideal Jack; she has a fine appearance and sings well. Miss Mildred Buxton is a pleasing exponent of Jill. Miss Nell Leslie looks well, and is praiseworthy as Prince Lavish, and Miss Ada Tilley excels as Mopas. Miss Muriel Yorkie is a charming fairy. Mr. Jack Cardiff is funny as Dame Barley-mow. Mr. A. W. Thompson infuses the requisite amount of villainy into the part of Sir Gaspar Oldacre. Mr. Charles Beauland as Sprouts proves himself to be an excellent comedian. The two McCrackers are good as Sir Gaspar's agents. Mr. George Hurstie excels as the Demon Rat, and Mr. Edward De Vere as the Cow is much in evidence. The colour schemes of the dresses and the scenery deserve a special word of praise. The chorus is shapely and sings well.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to tender their sincere thanks to Miss Irma Lorraine for her Christmas donation of £1 1s.; to H. G. Beard for £1 1s.; Marie Kendall, £1 1s.; Fred Dupres, £1 1s.; Lewis Jackson, £2; Mrs. Moy, 10s. 6d.; D. Benjamin, £2; Fred Barnes, £1 1s.; Marie Lloyd, £1 1s.; Mrs. Harry Bucknell, £1 1s., all per Lottie Albert. Harry Harris is thanked for his donation of £1 1s.; Mrs. Lucy Freeman, £5; and Jas. Cash, £2 2s. These sums were kindly collected by Mrs. Lewis Levy. Mrs. Joe Bell, Miss Lillie Lassah, and Miss Daisy Dormer are thanked for their membership fee of £1 1s. The Misses Tina and Inga Webb (The Fayre Four) for their membership fee of £2 2s. 6d., and Peggy Walton, Eleanor Kendall, Joyce Winston, Doris Deane, and Vera Bascombe for their membership fee of 2s. 6d. each.

Mr. Frank Allen is thanked for his donation of £5 per Mrs. Coburn, per Lottie Albert; also Messrs. Buchanan & Co., Ltd., for £1 1s. per the Secretary.

The Chiswick Matinee which Miss M'Lita Dolores so kindly organised realised £228 3s. 7d. Thanks are due to Mr. Persich, Mrs. J. Darewski, Mr. Anderson, Mr. Seymour, and the staff of the Chiswick Empire, also Mr. Julius Darewski kindly collected 25s. per Miss Dolores. Mrs. Lawrence, Irma Lorraine, Mrs. Jessop, and Mrs. Aron all gave parcels of toys, clothes, &c. Sir Thomas Lipton, Sir Joseph Lyons, Messrs. Hamleys, Elders & Fryces, Little Vicy Lorie, and F. B. West are all thanked for their Christmas gifts.

NEW COMPANIES REGISTERED.

LEYTON PICTURE HOUSE, LTD.—Regd. Dec. 16. Broad-street House, New Broad-street, E.C. 2. To carry on the business of proprietors of cinematograph theatres. Capital, £15,000, in 15,000 shares of £1 each. Directors: H. H. Benjamin, Waldorf Hotel, W.C.1; J. S. Keyser, 55, Lancaster-road, Hampstead; W. S. Lloyd, Spencer House, Tadworth, Surrey; H. Hilton, 182, Wightman-road, Harringay, N. SUPER-CINEMA CO. (CANNING TOWN), LTD.—Regd. Dec. 11. To carry on the business of theatre, variety and cinematograph proprietors. Capital, £5,000, in 5,000 shares of £1 each. Directors: J. Rothstein, 11, Belgrade-road, Stoke Newington, N. 16; Sarah Rothstein, 11, Belgrade-road, Stoke Newington, N. 16.

M.H.A.B.A. Members Note.

Members of the M.H.A.B.A. are again reminded that owing to the Christmas holidays all names must be placed on the list at the London (and provincial) offices on or before Thursday, as the vouchers must be sent to the stations early on Friday morning. The offices will be closed from 1 o'clock on Friday until Tuesday, when they will be open during the morning only.

No list of bargains is complete without mention of Burberry's half-price sale. Although this has been running since December 1, Burberry's had such an immense stock to clear that tempting opportunities for choice in practically every style of garment are still available, and will be during January. For the man or woman who does not possess a "Burberry" suit or weatherproof, now is the time to repair the error. A full catalogue will be sent on application to the Haymarket.

The Cleethorpes Urban District Council are prepared to receive tenders for the privilege of giving entertainments in the Kingsway Pavilion, King's Parade, also for open-air entertainments on the sands near the Cleethorpes Railway Station, during the 1921 season (Sundays excepted). Tenders to be addressed to the Clerk to the Council.

The Littlehampton Urban District Council invite offers for the use of the Shelter Hall and outside pitch for entertainments on the green during the season of 1921.

At the Shakespeare Theatre, Liverpool on Monday evening, through the kindness of Mr. W. W. Kelly, the Liverpool police held their annual concert in aid of their orphanage.

Miss Hilda King, who had been engaged for Mr. Sydney Bransgrove's "Aladdin" company, has accepted an offer to return to her last year's engagement in "The Forty Thieves," also Mr. Bransgrove's company.

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PROVINCIAL PANTOMIMES.

"CINDERELLA" AT THE EDINBURGH THEATRE ROYAL.

Messrs. Howard and Wyndham's "Royal" pantomime was launched on Saturday, the 18th inst., in presence of an overflowing audience, and amidst every sign of popular success. Mr. Frank Dix, who has adapted the story of "Cinderella," has treated his subject in a somewhat unusual manner, but there is no lack of humour in the various scenes, and not a dull moment from first to last. The spectacular element is not unduly prominent, but nothing could be more beautiful and tasteful than Mr. Stanley Shuter's canvas, "The Palais de Danse," which is painted with genuine art. "The Stable Yard" is another admirable example by Mr. Shuter, and "The Robin's Nest," by Walmesley, is a pretty bit of work. The pantomime is distinctly entertaining, and the fun never flags in the hands of the very competent company engaged. Mr. Syd Walker, in the part of the Baron de Borax, is a comedian whose quiet style and boundless resource in comic business are always of the greatest advantage to the piece. Mr. Peter Donald as Peter, the Baron's page, keeps things lively with his amusing patter and songs; a touch of sentiment in the number, "The Songs My Mither Sang," was much appreciated by the audience. Miss Margaret Battiss is a courtly Princess Florizel, and a very charming Cinderella is seen in Miss Moya Nugent, who, alike as the pathetic household drudge and the princess at the ball plays with delightful effect, and sings with taste. Miss Emmelyn Walker acts with vivacity and vigour as Dandini. Her singing is sweet and expressive, and she scored a success in more than one number, especially noteworthy being her rendering of "Open Your Heart and Let the Sunshine In." Miss Inez St. Vincent and Miss Polly St. Vincent as the Baron's stepdaughters play with much spirit, and dance with exceeding grace. Their quick-change dance in the fourth scene of act two was one of the features of the evening, and was greeted with enthusiastic applause. Miss Isabel Guidice is a distinguished figure as the Fairy Godmother, and her singing of "In Lilac Time" is charming. Mr. Arthur Effall and Mr. Campbell Neil as Dingle and Dangle, two brokers' men, enliven their scenes by clever fooling, smart acrobatic dancing, and burlesque boxing bouts. Trixie Gibbs as Cock Robin and Melisa Carter as Jenny Wren play small parts very prettily. The dancing by Miss Walker's juveniles is singularly charming; Miss Russell's troupe of dancers shared in the honours of the evening, and to Miss Kate Brandon much praise is due for her skilful work in the ballets. Mr. E. J. Rogers showed his mastery of his art in the appropriateness of the musical accompaniments, and the success of the spectacle is further enhanced by the mechanical effects by Mr. George Corney and Mr. Geo. Rendall; the electrical effects by Mr. D. Torrance and Mr. J. Rough, and the effective dresses by Messrs. Alias, Ltd. The applause of the audience at the fall of the curtain could not be stilled until Mr. Geo. T. Minshall bowed his acknowledgments and spoke a few pleasant words of thanks.

"DICK WHITTINGTON" AT EDINBURGH.

The Edinburgh pantomime season opened most auspiciously on Wednesday evening, 16th inst., when a bumper house packed the spacious King's Theatre from floor to ceiling. "Dick Whittington" is the theme of this year's Christmas and New Year show, and the entertainment will undoubtedly add to this theatre's records of successful achievement. The "book" has been cleverly written, with a thread of the old nursery tale running pleasantly all through the down-to-date mazes usual in modern pantomimes; the company is made up of players, singers, specialists, and dancers of outstanding ability; and the stage setting, costumes, tableaux, and scenic accessories provide a series of many exquisite schemes in colour and decoration. The prologue, of course, deals with the customary feud between good fairies and spirits of evil, and an early scene is made notable by the sweet singing of the Fairy Queen, Miss Elsa Cowie, and the magnificent vocalisation of Mr. Dennis Hovey, who impersonates the Demon King. From "The Old Belfry of Bow," where this first scene is enacted, we pass to "Cheapside"—a fine full-stage set, where wild apprentices, young people of both sexes, ancient watchmen, and so forth, give an old-time aspect to the scene, in which the chief comedians, Jack Edge and John E. Conan—in the respective roles of Idle Jack and Liza (Alderman Fitzwarren's cook)—presently appear and start the humour of the piece. The knockabouts, Burley and Burley (under the names of John Henry and Henry John), are also soon in evidence, and there is some excellent fooling. By and by Dick Whittington and his cat make their entrance, the hero delightfully impersonated by Miss Mona Magnet, alike in acting, song, and dance, while Mr. Will Tallie cleverly plays the part of Tommy. Then follows a scene in Fitzwarren's Stores, where Dick has taken service, and where he also is captivated by the charms of his master's daughter Alice, a part which Miss Eva Lynn makes a triumphant success by her excellent singing, while Mr. Jimmy Boreford is in every way effective as the Alderman. Idle Jack and Liza make free with their master's cashbox, and cause Dick to be suspected and sent adrift; and the first part of the entertainment concludes with a grand panoramic effect, which depicts the "Heart of Fairland," wherein is also introduced an inset showing Dick viewing the city and its environs as in a dream. The second part of the pantomime follows

mainly the traditional lines. All the characters so far introduced meet again on an eccentric ship, which is wrecked, and the whole of the voyagers reach the Court of the Emperor of Morocco (Mr. Charles Wakeman) and his daughter (Miss Vera Cowie), and his dancing girl (Miss Yvonne Mehro), all of whom acquit themselves with success. Then comes the invasion of rats and Tommy's hour of triumph, with rich reward for Dick; followed by the return to London and a glorious finale in the Guildhall. The work of the orchestra, the ballet, and chorus, under the direction of Mr. H. Douglas Wilcox, as well as the dancing of Miss Yvonne Mehro and her troupe, and Miss Maud Hall's dancing children, all deserve unstinted praise.

"BABES IN THE WOOD" AT GLASGOW.

Once again Messrs. Empires, Ltd., have entrusted the production of their panto, to the experienced hands of Mr. John Tiller, and with excellent results. The first night at the Coliseum Theatre on Saturday was a triumph for all concerned. The Tiller groupings are a guarantee of efficiency in work, and when to this is added a particularly strong array of first-class artists, success is practically assured. First mention naturally falls to Mr. Neil Kenyon, who, as Wannerin' Hughie, a packman, has a part that gives him carte blanche in opportunities for raising the ready laugh, and he sees to it that none of them is missed. From his first unobtrusive entry in the midst of the animated crowd at Nottingham Fair to the Palace scene at the end, Neil Kenyon shows himself an artist of the front rank, ever ready to cause hilarity by every legitimate means, yet able to pass the true test of a comedian, viz., to be pathetic where pathos is appropriate; and a little scene or two of love-making proves his ability to make the audience forget an absurd make-up and accept the acting and the dialogue at their true value. Of course, for one of these scenes he has the advantage of acting with Miss Sybil Arundale, and the audience quite realise the hopelessness of a wandering pedlar aspiring to the hand of the dainty Maid Marion, just as later on the position is reversed, and we get Miss Betty Brown in a Nellie Wallace make-up, as Martha Murgatroyd, the nurse, pouring her sorrows into the sympathetic ears of Neil Kenyon as a Highland bargee. Poor Martha, we see that with her woe-begone expression she may gain sympathy, but never love.

Then we have Mr. Fred Barnes as Robin Hood, the principal boy. Fred's whohoir appearance, neat dancing, and catchy songs well make him a favourite all the time. He gives us "Don't You Think There's Something Wrong?" "Bubbles," "Oh, What a Pal Was Mary," "There's a Little Bit of Devil," "Mabel's Room," and "Swanee," every one of which secured emphatic encores.

Miss Sybil Arundale's Maid Marion is a delightful performance; as an actress she is able to infuse the necessary vim into everything she does. The love scene in the cottage with Neil Kenyon was excellent in every detail, her song with the Babes, "Keep Away From the Girls," and her own songs, "My Love in Avalon" and "No Rise in Price," were all charmingly rendered.

Miss Arundale has a pretty scene in the nursery with the two Babes and a Forest Arden scene with Fred Barnes, in which the latter as Orlando the Rosalind (in male attire) of Miss Arundale gave quite a Shakespearean flavour to the business. As a lullaby for the Babes she sings the catchy "Wyoming."

Elsie and Gracie Holt are the youthful Babes, and act with the confidence and ability that we expect from Tiller children. They have several pretty scenes, songs, and dances, and play their parts with enthusiasm. A nursery trio, in which they were associated with Neil Kenyon, was another most effective scene.

The two Robbers were played by Messrs. Will Seymour and Ronald Brandon, and cleverly done. Their struggles with the Babes, their feroceous duel à la morte, and their specialty scene in khaki, with song, "What a Life," were heartily applauded. The Rufus Redpole of Mr. Laurie Hunter was a wicked uncle of no half-moods, who gloated over his own villainy. He has several good songs and a smart trio with the Robbers.

Miss Betty Brown lent valuable aid in the comic business as the Nurse, and had a duet with Fred Barnes that caught on immensely. It was entitled, "After You Get What You Want."

Miss Gwen Knight made a handsome Will Scarlett, and had several catchy songs; Miss Doris Benjamin did well as Dolly Dimple; Miss Rene Ward as Matt, the Miller; and Mr. Teddy Gibbs as the Innkeeper, all rendering valuable assistance in the general success.

The special scenes include a well-designed and ingenious Meccano scene, which will please the youngsters immensely. There is a pretty Highland landscape, in which killed choristers go through elaborate evolutions, and in this scene Neil Kenyon gives his new "Heilan' Bargee" scene. In the forest scene Neil as a caddie gives a lesson in golf to a courtly lady, whose jealous husband, in full armour, is troubled with a refractory vizor that will obscure his view at the most inopportune moments. This knight, and a Methodist tract distributor in the Bargee scene were played with a quiet touch of character by Mr. Chisholm Taylor.

The Tiller troupe of dancers were much in evidence; there was a butterfly ballet

and a flying ballet; Miss Lily Lenora contributed several excellent solo dances, and Miss Dolly Evans was seen as a flying Pixie. A musical smithy by local children was another special item.

The entire production was rehearsed and produced by Mr. John Tiller, assisted by his able staff, and the orchestra was directed by Mr. Charles P. Fox. The enthusiastic reception by the audience on the opening night left no doubt as to the success of the pantomime.

"PETER PIPER" AT GLASGOW.

For the first time in his long connection with the theatre, Mr. Rich. Waldon was not present at the production of his pantomime, as he is wintering in the South of France. Under the energetic direction of his able lieutenant, Mr. Harry McKelvie, the Forty-first Royal Princess's panto, was produced on Saturday, and it was soon evident that, true to the traditions of this home of pantomime in Scotland, fun and laughter all the way through had been the object aimed at, and right well did the company work with this end in view.

For many years Mr. Waldon has made a feature of keeping away from the hackneyed subjects of pantomime, so this year selects Peter Piper, and his search for the peck of pickled pepper which is to bring him wealth and the hand of his sweetheart, who, though travelling with show-people, is the long-lost Princess of the Island All-Spice, the identical location of the magic pepper. The writer of the book, Mr. E. Byam Wyke, has seasoned the story with a wicked baron, a jolly dame, one good and one wicked fairy, happy villagers, and a plethora of comedians whose connection with the plot is slight, but whose propensities for funny business find full scope in every scene.

Miss Connie Browning makes a dashing principal boy as Peter Piper, and quickly got on good terms with her audience. She has a pleasant style and an excellent singing voice. Her songs include "Smith, Jones, Robinson and Brown," "I've Got the Girl," "Open Your Heart and Let the Sunshine In," and the ever-popular "Dobies," for which the management have provided a setting that should be well in the running for Messrs. Pears' prizes. A feature of the Princess's audience every year is the vigorous way in which they join in the choruses of the songs, they enjoy, and this tribute was given throughout to Miss Connie Browning's items, as well as to the songs of the principal girl, Miss Gertie Hall, who, in the part of Heather Sweet, shared the honours. Among her songs there stand out prominently "Swanee," "In Old Dahomey," "Oo La La Wee Wee," for all of which she was enthusiastically recalled. The Sisters Maple (Miss Edie and Miss Gladys) make a cheery couple as second boy and girl, in the parts of Captain Breezy and Dolly Maybloom, and they sing and dance their way through the story with good results. Their songs, "With the Right Girl," "You Know What I Mean," and "Oh, What a Pal Was Mary," were well received. In the Sports scene these four principals, in appropriate costumes, give songs in praise of card games, dominoes, football, &c., with catchy choruses. The football jerseys of the local teams evoked hearty applause. In this scene Miss Nina and Nora also gave a clever dance with Indian clubs, amusingly burlesqued, well up stage, by two of the comedians.

Coming now to the comedy element, we get James and Peter Bermingham as a double turn, introducing a diversified lot of business, including songs, dances, musical act, and in every scene funny gags that keep the audience in roars of laughter. Then, as the travelling show-folk, they are Messrs. Brede Harle, Tommy Lorne and Harold Shields, and a harder-working trio of comedians would be difficult to find. There is not a dull moment while they are on the stage, and their fun is of the rough-and-tumble type that is so popular here. Messrs. Harle and Lorne have three funny duets, "Who Put the Glass in Glasgow?" "The Rajah of Bir Bang" and "Do I Want to See My Mother?" all of which brought down the house.

Another clever and amusing comedian is Mr. Johnny Mackay as the Baron's man-of-all-work. He is full of fun, works well, and his Midland dialect proves a welcome contrast to the strong array of Scotch comedians. With Miss Louise Cecil the wicked demon of the story he appears in a burlesque Spanish love scene.

Mr. George Dix, the dame, has been here before, and again shows himself as a comedian of infinite variety and resource as Peter's mother. He renders invaluable aid in all the comic business. Mr. J. C. Glenroy's Baron is of the fine old "penny plain and twopenny coloured" variety, and he pursues his career of crime from the first scene to the last with a relentless vigour that secures all rebuffs.

Miss Vi Kailton makes a pretty and fascinating Fairy Enterprise, and always arrives in the nick of time to frustrate the demon's evil plans and help Peter Piper to his fortune. Miss Richardson's Juveniles sing and dance with youthful vigour all through, while two of the most youthful contribute solos and duets, as well as take part in some of the comedy business.

Mr. J. C. Bontor, the Princess's scenic artist, has provided some picturesque settings for the story. The Village of Golden Gorse, the Island of All-Spice, and the Palace of Purple and Gold are especially noteworthy. To provide scope for the comedians, a magic hut, with trick effects, is provided in the Island scene, and there is another special scene, The Motor Garage, which contains as much humour as many a pantomime. With eight comedians, all intent on providing fun, this scene proves a scream all through. There is also a School Board Officer gag, with Messrs. Harle and Lorne as the officers, and two of the

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kiddies referred to above, which caused roars of laughter.

The orchestra is again under the baton of Mr. Robert McLeod, who has arranged the music. Miss Daisy Darnley has arranged the ballets, and the chorus is tuneful and attractive to view. Mr. Millard Shevlin as stage manager had his material all working well to time-table. Mr. Harry McKelvie was called at the end of the panto, and thanked the audience for their reception of "Peter Piper," and told them with what pleasure he would telegraph Mr. Waldon of the successful result of their labours.

"THE BABES" AT DUBLIN.

Mr. Charles F. Wright opened the pantomime season at the Queen's Theatre on Monday with "The Babes in the Wood," written and produced by Mr. Wally Black, with special music composed and arranged by Samuel Levenston, the popular Queen's Theatre conductor. Messrs. Joe Howard and Geo. Wyldie being responsible for some elaborate new scenery, the ballets arranged by Miss Eileen Magee and Wally Black.

An elaborate opening scene, "The Village Green," with a score of talented children dancing round the maypole, came in for much applause. In this scene we are introduced to most of the principal characters in the pantomime—Miss Ethel Colyer (Robin Hood), the possessor of a charming personality and a good voice, being heard to advantage in several good numbers, her best efforts being "There's a Little Bit of Devil in Every Little Angel," and the popular number, "Swanee," supported by an effective whistling chorus by the ballet, this song receiving several encores. Miss Dolly Dennis (Maid Marion) won immediate success for her rendering of "Down in Virginia." Gifted with exceptional grace and charm, she rapidly established herself as a favourite. Another excellent item was the duet, "Marion, You'll Soon be Marrying Me," effectively sung by Misses Ethel Colyer and Dolly Dennis. The Misses Madge and Doris Dalton as the Babes proved themselves young artists of exceptional talent, their number "Butterfly" being loudly encored. The Misses Ethel and Bella Brookland, as second principal boy and girl, add much to the enjoyment of the production, their number, "Way Down in Georgia," followed by a graceful dance, being distinctly good. The comedy side of the production is a strong feature. Mr. P. J. Carolan as the Dame being a host in himself, his merry quips as the teacher in the schoolroom scene causing no end of laughter, whilst his amazing number,

"The Ballymaquilly Band on Strike," fairly brought down the house. Mr. Carl Howard as the Baron proves himself to be a comedian of resource, his original conjuring skit in the second scene, in which he "gives away" each trick as it is performed, being decidedly funny. Messrs. Standford and Allen (the Robbers) add much to the merriment of the production, their mock duel in the wood scene simply convulsing the house, whilst their number, "My House is Haunted by the Ghost of a Beautiful Girl," in which they are supported by Messrs. Carolan and Howard, received several encores. Miss Bille Delhi as the Fairy Queen played throughout with notable success. The specially ballets by the Magee Troupe of dancers, headed by Miss Eileen Magee, are a feature of the production.

Several magnificent scenes include the Village Green, the Fairy Glen, the Schoolhouse, and a final Palace scene, a veritable triumph of dazzling costumes and electrical artistry. An augmented orchestra is under the direction of Mr. Samuel Levenston. The production throughout reflected the highest credit on Mr. Wally Black.

CIRCUS AND CHRISTMAS FAIR.

AT OLYMPIA.

On Friday last Mr. Bertram W. Mills successfully inaugurated the Circus and Christmas Fair at Olympia. The visitor to the Addison-road palace gets into a hazy atmosphere almost at the entrance, as horses and ponies are stalled there, and give an equine air to the proceedings at the start, preparing one for the circus wonders to come. The side shows, too, are of especial interest to those who wish to while away the time in sampling the various recreative sports detailed elsewhere.

Mr. Mills has secured Mr. Herbert Cook's services as ring master, and besides Sanger's elephants and piebald horses, as presented by Lee Lignorne, Della Cassa, and Hengler's circus features, he can boast of having obtained the pick of the profession in the persons of Hinning Orlando, the great Swedish circus proprietor, and Jean Houcke, of the Cirque Alphonse Rancy. From Monday onwards the Stags will loop the loop in mid-air in their act entitled "The Globe of Life." The daredevil Wild West rider, Alfred Petoletti, Mme. Gautier and her pony, "Boy," the only boxing pony in the world; the Kikuta Family of jugglers; Little Iles and Billy; the Five Riddards, trapezists; the Pro-

reanis, musical trick cyclists; the Sisters Carée, nymphs on horseback; the famous French clowns, Frères Platier, in their musical parody; vaulting on horseback by Mr. Alexander; boxing kangaroos; Legland's sea-lions; the lady gladiators, Hilda and Valeria; Galina and Alex, in "Le Retour du Bal; Iles Billy and Pimp; the Japs and Rancy's Siberian-African greyhounds, in their great leaping act, are among the varied assortment of speciality turns. The items in which Jean Houcke figures alone demand paragraphs of praise, and Henning Orlando's horses could be but adequately dealt with in columns of panegyrics. Suffice it to say that not only the kiddies, but their elders will be delighted at this magnificent display, and it will doubtless form the feature of many a schoolboy's and schoolgirl's holiday outing, the visit to the international circus of 40 turns being quite the red-letter day of their vacation.

The fair consists of a scenic railway, joy wheel, helter-skelter, lina ball, galloping abreast, basket games, the tumbler, the whip, coconut shies, and a host of popular amusements. The bazaars contain shooting galleries, hoop-las, electric targets, and games of all sorts. The Band of the H.A.C. discourse sweet music, and dancing teas in the pillar rooms will entice many rotaries of the Terpsichorean art.

"OH, WHAT A TIME!"

A new farcical sketch, by Messrs. Edward Louis and Leonard Robson, which quite gets away from broken ground, was given at the Alexandra Theatre, N., on Monday. The plot deals with the return home of a Mr. Thomas Playfair, who fancies he has killed a baby in a motor accident. Gregory Dixon, who has also got into sad trouble over a murder in Hamogate years ago, which crime he fears may be laid at his door, calls, and is mistaken for the police. After the imbroiglio has been worked up to fever pitch, it transpires that it was no baby, but only a favourite cat that was killed. A large audience greeted the sketch with great enthusiasm.

The part of Tom Playfair is played by Mr. Leonard Robson with just the right comic appreciation of perplexity, and this versatile actor is thoroughly well suited to the part. Gregory Dixon has a capital exponent in Mr. G. V. Garrard, and the other members of the cast are excellent, Miss Grey being a pert and attractive maid.

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 27, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 17 NOW DUE.

HARRY BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Tom Costello, Dawson Boys, Gicardo, Rochford, James Willard and company in "The Thunderbolt." Miss Rose Hamilton and company in "The Catch at Catskill." RAMSGATE PAVILION (rehearsal, 1).—Harry Blake, Wilson and Waring.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Dolly Robson.
HAMILTON HIPPODROME (rehearsal, 1).—The Five Jocks, Scott Argyll, Bandmaster Morris, James Houston and Co. Tom Cable, Nevis and Neil, Costa and Geo. IPSWICH LYCEUM THEATRE.—"Maid of the Mountains."
IPSWICH HIPPODROME (rehearsal, 12).—Johnson, Bert and George Durrant, Bobbie Thornton, Tom Leamore, Kathleen Fahy, Mick Newhouse, Yama-ruma Troupe.
NORWICH HIPPODROME (rehearsal, 11).—Hanson Bros and Co. George Durrant, Ryan and Raymond, Harold Walden, R. W. Wiley, Hector and Loretta, Chris Van Bern.
NORWICH THEATRE ROYAL.—"Mid-summer Night's Dream."
PAISLEY THEATRE (rehearsal, 12).—Leslie Lynn and Co., Luanna Ladies, Chas. Kemble, Four Maxwells, McPherson, James Edson, Marcus.
PAISLEY RINK PALACE (rehearsal, 12).—Four Waverley Kids, Wills and Warlock, Tabs and Tate.

KENNEDY CIRCUIT.

CANNOK HIPPODROME.—Parsons' panto, "Cinderella."
DUDLEY OPERA HOUSE (rehearsal, 12.30).—Mark Blow's "To To."
WEST BROMWICH EMPIRE (rehearsal, 11.30).—May Henderson, The Gladiators, Leslie Strange, Valdere, The Edwards Trio, Jeanette and Scott, Alf Thomas, Arnau Brothers.
WEST BROMWICH OLYMPIA.—Harry Firth's panto, "Babes in the Wood."
WEST BROMWICH THEATRE ROYAL.—The Great Antagon, Ted Judge, Jessie Star, Phil Kaufman, The Horburs, Hurst and Hart, Sisters De Haven.

LONDON SYNDICATE HALLS.

(See Page 19.)

LONDON THEATRES OF VARIETIES LTD.

CAMBERWELL PALACE (rehearsal, 12).—Tucker, Whit Cunliffe, Harry Champion, Blaney and Farrar, Penrose and White.

RAYMOND A Right Merry Christmas to all.
lock, Nixon Grey, Hilda Nelson, Adams Duo, E. D. Nicholls and company.
CLAPHAM GRAND (rehearsal, 12).—Harry Tate and company, Marie Dainton, Geo. Mozart, Laura Noves, Bert Lee, McKays, Mollie Butler, Eddy Gray, Nord and Dane.

COLLINS'S MUSIC HALL (rehearsal, 12).—Ernie Lotina and company, Tom Edwards, Etheridge and Ernie, Harry Bedford, Hal Wright, Doris Ashton, Vardel Trio.
CROYDON EMPIRE (rehearsal, 12).—Joe Collins present "Babes in the Wood."
HAMMERSMITH PALACE (rehearsal, 12).—Chas. Austin and company, Daisy Jerome, Horatio Nicholls, Tom Rees, Three Mahers, Jim Nolan, Shirley White, Daisy Leon and Partner, Selbins.

HOLBORN EMPIRE (rehearsal, 11).—Geo. Carney and company, Ernie Mayne, Ernest Hastings, Tom Edwards, Ruth Astor, The 5 Nocturnes, Ann Grey, 3 Walkers. Matinees only, Albert Chevalier in "My Old Dutch Hippodrome" (rehearsal, 12).—Pimples and company, Sam Mayo, Daly and Healey, David Poole, Mayne and Sheridan, Silver and Fox, Witt and Stevens, The Odds, Hanton Charles Troupe.

ISLINGTON EMPIRE (rehearsal, 12).—The Great Raymond, Fred Curran, Bert Williams, Jack Shields, Thelma Peterson, Aimee Roberts, Tambo and Tambo.
KILBURN EMPIRE (rehearsal, 12).—Florrie Forde presents "Red Riding Hood."
LEWISHAM HIPPODROME (rehearsal, 12).—Ernie Mayne, Hetty King, Percy Honri, Moorey and Holbein, Madeline Lows, G. W. Hunter, Clark's Cyclists, Stanley Villen, Halma.

PALLADIUM (rehearsal, 11).—Little Tich, Marie Lloyd, Max Darewski, Chas. Austin and company, Lorna and Toots Pounds, May M. Dunrez.
POPLAR HIPPODROME (rehearsal, 12).—Kine and Benson, S. Whallen, Nixon Grey, Athas and Collins, Geo. Wilbey, Sadler, Elsie Quartette, Maggie Carr, Betty Rowlands, The Uniques.

PURNEY HIPPODROME (rehearsal, 12).—Ernie Lotina and company, T. E. Dunville, Thora, Wm and Ivy, Morie's Cockatoos, Alec Kendall, The De Beans.
SHOREDITCH OLYMPIA (rehearsal, 12).—Sydney Bransgrove's "Aladdin."
WILLESDEAN HIPPODROME (rehearsal, 12).—Joe Collins presents "Cinderella."
WOOLWICH HIPPODROME (rehearsal, 12).—Joe Collins presents "Sinbad the Sailor."

THE MACNAGHTEN CIRCUIT.
Rehearsal at all Halls at 12 noon.
BLACKBURN.—De Guchi Troupe, Four Kempton Foyes, Sinciss and Dalva, The Mandos, Caprice Prou, Donaldson and Weedon, Frank Melvin.

BRADFORD.—Rea Trio, Polinski Bros., Jack Allen, Alfred Verne, Arthur Cliff, Ford, The Pall Malls.
BURNLEY.—Fenner and Roberts, The Buckleys, Michael Trio, Alexandre, "Empties," Ellwanger and Co., Arculus.
CARLISLE.—Sisters Dinnie, Thornley Dodge, Three Morrells, Ten Loonies, Margaret Norton, The Romanos, Three Scotch Worthies.

HALIFAX.—Lapucci Duo, Bros. Lowell, Candy Seven, Graham and Cullen, "Our British Navy," Six Olracs, Lena Burston, Tom Fields.
HUDDERSFIELD.—Roya, Mario Lorenzi, Mannel and Francos, Foster and Nnon, Harold Owen, The Valsers, Robb Wilton.
LEICESTER.—La Amora and Karini, Musical Burglars, Billy Camp, Sisters Jefferson, Amac and Mm. Velma, Crasey Hicks and Pass, C. Risdon and Vedale, The Lost City.

SOUTHAMPTON.—Herbert La Martine, Woodward and Page, Symphonia, The Kotos, Mangin and Kerbel, The Huntings, Jack Coan, Johnny Dundee.

WARRINGTON.—Effie Mann, Darty and Partner, Haig Bros. and Ryan, Tom Taylor, The Mackwells, De Lilo Sisters, Beswick Twins, Star Operatic Trio.

MOSS EMPIRES LTD.

BIRMINGHAM EMPIRE (rehearsal, 11.30).—Folovis, Stewart Morton, Satchell Family, Isa Wise, Fred Kitchen assisted by Gladys Horridge in "Our Home," Fred Durex, Gilda-Penelope Quartette.
BIRMINGHAM GRAND (rehearsal, 11.30).—May Henderson, The Gladiators, Leslie Strange, Valdere, The Edwards Trio, Jeanette and Scott, Alf Thomas, Arnau Brothers.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 11.30).—Frank Maura, Raymond and Ivy, George Hutchie.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Louis Douglas and Sonny Jones, The Flying Bananas, Jay Whidden, Madie Scott, Chas. Berkeley and Nellie Turner, Hinsle and Gertie Rees, Suther.

CARDIFF EMPIRE (rehearsal, 11.30).—Mlle. Tersichore, Arthur Leslie, Full Family, Weston's, Water Lions and Diving Symphonia, Danthe Pollard, Carlton, Andrews and Wray, Four Swifts.
CARDIFF OLYMPIA (rehearsal, 11).—Harvey Brinton, Miss B. Stevens. Will artists kindly note that the Cardiff Olympia has the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 11.30).—Takio, Frank Fay Ray, Walter McKee and La Port, Gene Grand, Laddie Cliff and A. Illingworth present "Mildred's Dressing Table," Lake and Barrasford.
FINSBURY PARK EMPIRE (rehearsal, 11.30).—Florrie Forde's pantomime, "Robin Hood."
GATESHEAD EMPIRE (rehearsal, 11).—Lawrence Wright Ensemble, "Misery and Co., Horace Jones and Partner, Meteor Trio, Harry Stiles Pic and Alf.

GLASGOW COLISEUM (rehearsal, 11).—Moss Empires, Ltd. present "Babes in the Wood."
GLASGOW EMPIRE (rehearsal, 11).—Knapp and Cornalls, Billy Wells and Hope.

RAYMOND A Right Merry Christmas to all.
Eclair Twins, Barts Trio, Rice and Werner, The Morandinis, Hinoode, George Turner, Thomas Tell, Chris Richards, The Monks of St. Bernard, Hedges Bros. and Jackson, Florence Kaymen.

LIVERPOOL EMPIRE (rehearsal, 11.30).—Sam Barton, Billy Housini and "Nelly," Four Charltons, Jack Buchanan and Ivy Tressman, The Royal Southern Singers.
LIVERPOOL OLYMPIA (rehearsal, 11).—The Wylie-Tate pantomime, "Dick Whittington."
HULL PALACE (rehearsal, 11.30).—Charlie Rich, Jean and Jacques, J. H. Scotland, Hilda Glyder, Nat. D. Ayer, John, Harry and Burton Lester, Burr and Hope.

LEEDS EMPIRE (rehearsal, 11.30).—The Morandinis, Hinoode, George Turner, Thomas Tell, Chris Richards, The Monks of St. Bernard, Hedges Bros. and Jackson, Florence Kaymen.
LIVERPOOL EMPIRE (rehearsal, 11.30).—Sam Barton, Billy Housini and "Nelly," Four Charltons, Jack Buchanan and Ivy Tressman, The Royal Southern Singers.

LIVERPOOL OLYMPIA (rehearsal, 11).—The Wylie-Tate pantomime, "Dick Whittington."
LONDON HIPPODROME (rehearsal, 11).—Moss Empires, Ltd. present the Wylie-Tate production, "Aladdin."
NEWCASTLE EMPIRE (rehearsal, 11).—Moss Empires present John Tiller's pantomime "Jack and Jill."

NEW CROSS EMPIRE (rehearsal, 11.30).—Lucille Bonstead, Ted Charter, Oswald Bernard, S. W. Wyndham, Gerie Gienza, Moss Empires, Ltd. present Tubby Edlin and Co. in "New Year's Eve," Marvellous Poppescu, Nathal Trio.
NEWPORT EMPIRE (rehearsal, 11.30).—Frank and Vesla, Marion Vallance, Scott Gibson, Miller and Canning.

NOTTINGHAM EMPIRE (rehearsal, 11.30).—John Higgins, Fields and Doreen, Emelie Hayes, May Talbot, Joe O'Gorman, G. H. Higgins.
PRESTON EMPIRE (rehearsal, 11).—Les Rouges et Noies present their revue, "Sinters."
SHEFFIELD EMPIRE (rehearsal, 11).—The Wylie-Tate pantomime "Cinderella."

SALFORD PALACE THEATRE (rehearsal, 11).—Low Lake presents "The Far East."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Parish and Peru, Betty Barclay and George Glover, Olga Mossell, Will

RAYMOND A Right Merry Christmas to all.

Tyler, Lily Denville, Mazur and Mazette, Three Nealos, Harry Ford.
SOUTH SHIELDS EMPIRE (rehearsal, 11).—Wai Langtry, Grand Opera Singers, Abbie Mitchell and Will Marion, Cooke, Billy Reeves and company, &c.
(Note.—South Shields bars Tynemouth.)
STRATFORD EMPIRE (rehearsal, 11.30).—Harry Day presents "Jingles."

SUNDERLAND EMPIRE (rehearsal, 11).—Wylie-Tate production, "Passing Show of 1921," including Daisy Dornier and Harry Angers.
(Artists are requested to bring Band Parts for Full Orchestra, including Horns and Bassoon, Harp and Second Piano Parts.)
SWANSEA EMPIRE (rehearsal, 11.30).—Joseph Cheetham, May Robertson, Frank Van Hoven, Robert Reilly, Sisters Martelloni.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Harry Harvey, Russell Carr, Stagnuolo and Spier, Jack Birchley, Renee and Godfrey, Magini.

STOLL TOUR. (See Page 19.)

AWARD CIRCUIT.

NOTE.—Rehearsal at all Theatres at 10 p.m., with the exception of the Jubilee Hall, which is at 12 o'clock. All artists must attend.
JERSEY OPERA HOUSE.—C. A. Stephenson's company in "Cinderella," January 4 to 10.
SALISBURY PALACE.—Beretta, Trio, Carlos Menard, Harry Ray, Tom Bracewell and Lady.
WEYMOUTH JUBILEE HALL.—Scala and Lillian, Mary Gold and Partner.

RAYMOND A Right Merry Christmas to all.

Labas Duo, Harold Heath, Two Canadians, Hugh Ogilvie.
YEOVIL PALACE.—Takase, Billy Rhodes.

VARIETY THEATRES CON. TROLLING CO. LTD.

BOSCOMBE HIPPODROME (rehearsal, 11.30).—Arturo Bernardi, Alexandre Prince, Hall and Turn, Nina Martin, Cycling Brunettes, Jessie Preston, Bromley Carter.
BRIGHTON HIPPODROME (rehearsal, 12).—Short and Sweet, "Rivoli and Partner, Anacostia, Romaine and Dainton, Armstrong and Howarth.
LEEDS HIPPODROME (rehearsal, 12).—Harry Green and Co., Billy French, Jack Straw, George Henley, Imperial Trio, Skins, "The Damsels."

LIVERPOOL HIPPODROME (rehearsal, 12).—George Graves, Marie Novello Trio, Bain and Hill, Andrews and Clark, Lillian Barnes, and company as bookers.
LIVERPOOL PALACE (rehearsal, 11).—Wylie-Tate pantomime, "Jack and the Beanstalk." Cast: Dorothy Ward, Shaun Glenville, J. Laurier.
NEWCASTLE HIPPODROME (rehearsal, 12).—Short and Sweet, "Rivoli and Partner, Anacostia, Romaine and Dainton, Armstrong and Howarth.

PARIS ALHAMBRA.—Period commencing Dec. 11, 1920. La Ventura, Three Redskins, Anna and Louis, Barney Meeley, Pace Ruscort, Meriel, Doc Campbell, The Flemings, Great Carmo.
PORTSMOUTH HIPPODROME (rehearsal, 11).—The Stockpot, "Jock McKay, Doris Dore, Fred Stafford.
SHEFFIELD HIPPODROME (rehearsal, 12).—"Dick Whittington."
SOUTHAMPTON HIPPODROME (rehearsal, 12).—"Dick Whittington."
SOUTHWEND HIPPODROME (rehearsal, 12.30).—"Jack and Jill."
WOLVERHAMPTON EMPIRE (rehearsal, 12).—Cicely Courtneidge, Leslie Stanell and Edgar, Teddy Loflo, Harry

RAYMOND A Right Merry Christmas to all.

Fields, Frank Sylvo, Arthur Ferris, Bros. Curran.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 11.30).—Lloyd and Monrothe, The Quintets, The Apollo Trio, Fred. Culpiot, The McLean Twins.
ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Bertie Dramatic Company, The Mittons, Con and Conway, Betty and Bernard Brown, Kenney and Cordson, Syd and Sweet, Eric Gibson, Prof. Claire, Douglas Punch and Judy, Jeanne Cunningham, Douglas, Les Leslie, Rosie Warner, Campbell Kingston, May Le Mote, Louis Keys, Geo. Sibdry.

ASTON HIPPODROME (rehearsal, 12. Matinee, Monday, at 2.30).—Kitchen Comedy Four, Mexican Bros, Variety Three, Gladys and Albert, Alice Craven.
AYR PAVILION THEATRE (rehearsal, 11).—The Kamakura Family, Adair and O'Dowd, Allan McDonald's sketch "The Elder of the Kirk," The Milano Quartette, Dan Kennedy, Fred Luker, Pete and Minnie Lee.
BATH PALACE.—Will H. Fox, Three Jeas, Scala and Lillian, Linton and Vince, Bay Russell and Sophie Forrest, Wal Lesby.

CHILTERN TOWN IMPERIAL THEATRE.—Jack Arnold presents "Aladdin."
CHILTERNHAM COLISEUM.—Bertram Southwood and Lady, Stone and Bradley, Lee Worth, Lyn and Lynda, Les Vedras, Harry King, The Damsels.
COVENTRY HIPPODROME (rehearsal, 11. Matinee, Monday, 2.30).—Messrs. Cummings and McKelvie's "See You Later."
DUNDEE KING'S THEATRE (rehearsal, 12).—Wentworth, Alston and Lake, Dainton-Mayer Troupe, 3 Laurels, Bert Weston, The Mellow Dees, Maxford and O'Neill.

GLASGOW PAVILION.—"Mother Goose" pantomime.
MANFIELD EMPIRE.—The Holdens, Edna Maude, Trevor and Ware, Lail and Rene, George Logan, Lillian Barton, Percy Ray.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Clarke and Ritchie, Mafu-

zany Troupe, The Borellis, Rosie Gaston, The Steppes, Les Artios, Harry Taffi.
PENGE EMPIRE (rehearsal, 12).—Sydney Bransgrove's "Porty Thieves."
KINGSTON EMPIRE (rehearsal, 12.30).—E. A. Roberts, The Great Wieland, The Australian Entertainers.

LONDON VICTORIA PALACE.—Harry Tate, Kirkby and Hudson, Jack Thomas, Jack Lane, Australian Macielas, Hope Vernon, Bert Elliott, Hengler Bros, Walie Pearce.
NORWICH HIPPODROME (rehearsal, 11).
READING PALACE THEATRE.—The Harmony 4, Nellie Nora, Billy Brennan, McDonagh and Russell, Billy Baynon, Derand and Partner, Will, Burnand.

RICHMOND HIPPODROME (rehearsal, 12).—Panto, "Dick Whittington."
WALHAM GREEN GRANVILLE (rehearsal, 12).—Talbot O'Farrell, Tom E. Hughes, Spittari, Grace Cunnard, Jean Alexander, The Westbrook, Jan Martell, Courtell and Coomes, Brinn, Pathé.

"CINDERELLA" AT ROTHERHITHE.

Capers Mr. C. A. Stephenson
Prince Brilliant Miss Margaret Harry

Pandini Miss Dulcie Leon
Rosie Rompe Miss Nora Green
Fairy Crystal Miss Cissie Septon
Baron Balm Mr. Dave Walker
Elizabeth Miss Dorothy Dixon
Clorinda Mr. C. Victor Rossini
Cinderella Miss Vivien Carter
C. A. Stephenson and A. M. Norris have the honour of presenting London's first pantomime this year, and if the show as seen at Rotherhithe on Monday needs considerable pruning and pulling together here and there, it is on the whole a creditable production, the essence of refinement, with some quite good comedy and singing and dancing numbers. The story of Cinderella is told in 9 scenes, and the author does not stray far from the accepted version; one noticeable addition was the love affair of Dandini, who has Rosie Romps for his lady love. The scenery is good, the fairy coach lighted by tiny electric lamps and drawn by two beautiful midget Shetland ponies, "Babel" and "Bijou," calling forth many an exclamation of surprise.

There is an excellent cast, headed by the original comedian, Mr. C. A. Stephenson, who as Capers keeps the fun ball rolling throughout. It is a quaint, lovable delineation of Cinder's friend that is bound to be popular. Mr. Stephenson has a good chorus number, taken up entirely by the audience, and sings well a spirited "seaside" song. His versatility is also shown in his violin obligato to the song "Homely," beautifully rendered by Miss Vivien Carter, an ideal Cinderella. Miss Carter achieved the hit of the evening with "Swanee" and the "My Hero" song from "The Chocolate Soldier"; she is very pretty and delightfully dainty.

Miss Dulcie Leon's Dandini is another outstanding success. Miss Leon acts cleverly and sings "Smith" and "Oo la wee wee" with genuine humour. She also joins Miss Nora Green, a captivating Rosie, in a capital duet, "I'm Getting Tired of Playing Second Fiddle," with a clever step dance following. Miss Margaret Harry as the Prince and Mr. Dave Walker as the Baron also contribute to the success. Miss Harry has one good number, "Oh! What a Difference the Navy's Made to Me." Miss Dorothy Dixon and Mr. C. Victor Rossini get plenty of fun out of the characters of the Ugly Sisters, and Miss Cissie Septon achieves no little success as the Fairy Queen—she enunciates well. Wentmore and Legrande's specialties dance in the ball-room scene was well done, and mention should also be made of the little lady who danced so beautifully in the second scene. An efficient chorus lend able assistance.

LITTLE MAURICE HIRST COMEDIAN FULLY BOOKED

THE Bingley Hall, Birmingham, held joyous crowds of pleasure-seekers on Monday of last week, when the Royal Victory Circus and Fair opened to good business. Amongst the famous artists performing are: Mr. Carré, with his beautiful highly trained horses, over thirty in number; Gudgar, the Cossack rider, Mlle. Beta, equestrienne; Mr. Pearson, with his wire mare "Peggy" and the Terriers and Skellies; the sea-lion "U" boat chaser Jellicoe, and La Petite Mina; The Bradfords with their daring acrobatics; The Robbins, trick cyclists; and Raisul's Moorish dancers in a whirlwind act.

The clowns include Gobert Belling and partners, Theodore and partners, and Zola and France.

Transport Licences.
The new regulations affecting transport will apply to many showmen. Those using traction-engines, locomotives, &c., should apply without delay for the registration form at a post-office, as the Act comes into force on January 1.

World's Fair.
The famous World's Fair (under the management of Mr. T. E. Read), which was inaugurated over forty years ago at the Agricultural Hall, Islington, opens tomorrow (Thursday), and continues until Jan. 29. Besides the miscellany of side shows and roundabouts provided by showmen from all parts of England, there will be a Continental Circus and a Zoological Collection, under the direction of Mr. G. Tyrwhitt-Drake, F.Z.S.

The circus is to be arranged by Mr. John Swallow, whose Continental Troupe of equestrians and entertainers has a European reputation. Lockhart's elephants will be there to do their wonderful performance, and the Four Flying Workfocks will have an ample scope for their aerial gymnastics.
The Skating Rink opened on Saturday last.

THE DANCE MAN FIDDLER. FRANK WHITMAN. THE "MODEL" FIDDLE ACT so many try to copy. COLLINGS. Coms.—REEVES AND LAMPART.

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NOTICE. LA VEEN & CROSS "JULIUS and BRUTUS"

Through bringing forward and setting back dates to oblige we have the following dates open:—

January 10th and 24th. February 14th.

This Week—EMPIRE, LIVERPOOL.

THE SHOWMAN WORLD.

Showmen's Guild.
The Western Section of the Showmen's Guild held its annual meeting on Thursday, Dec. 9, when a most satisfactory report of the work of the past year was given by the Secretary.

This included the fact that there is an increase of 36 members on the Section's roll for the year, and £70 4s. more received in subscriptions than during the last year.

The meeting was addressed by the General Secretary, and by the Vice-President, Mr. Marshall Hill. The latter embodied in his remarks a resolution of condolence to the members of the Section who have recently suffered bereavement, and this was passed in reverent silence, all the members standing.

The election of officers was as follows:—Chairman, Mr. G. Devey; Secretary, Mr. W. Hamlin; Treasurer, Mr. Charles Heal. The delegates appointed to attend the London meeting were Messrs. Ernest Hill, James Hill, T. Egerton, and G. Fry.

The proceedings terminated very happily with an impromptu collection of £154 4s., to be expended on medallions and certificates on the ex-service members of the Section. The presentation will be arranged for an early date, and will be a festive occasion.

Birmingham Christmas Fair and Circus.
The Bingley Hall, Birmingham, held joyous crowds of pleasure-seekers on Monday of last week, when the Royal Victory Circus and Fair opened to good business. Amongst the famous artists performing are: Mr. Carré, with his beautiful highly trained horses, over thirty in number; Gudgar, the Cossack rider, Mlle. Beta, equestrienne; Mr. Pearson, with his wire mare "Peggy" and the Terriers and Skellies; the sea-lion "U" boat chaser Jellicoe, and La Petite Mina; The Bradfords with their daring acrobatics; The Robbins, trick cyclists; and Raisul's Moorish dancers in a whirlwind act.

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The Skating Rink opened on Saturday last.

Mr. Arthur Cheesey, who for some months past has been so successfully supporting Mr. Martin Harvey on tour, called last Saturday night with that actor-manager as his guest. During Mr. Cheesey's five months' absence his business affairs will be in the hands of Mr. Claude B. Yearsley (West's, Ltd.), 12, Moor-street, Charing Cross-road, to whom all communications should be addressed.

Glasgow and Earl Haig's Fund.
The Lord Provost has received a cheque for 274 8s. 3d. from Hengler's Circus, being the proceeds of the matinee held on behalf of Earl Haig's Fund for ex-service men of all ranks. His Lordship has been greatly gratified by the manner in which this fund is being supported by the citizens, but he indicates that a considerable sum is still required to meet the large number of cases which will require to be assisted.

BIRTHS, MARRIAGES & DEATHS.

DEATHS.
CARTMELL.—In loving memory of Jacky Cartmell, who died Nov. 23, 1920, beloved son of Mr. and Mrs. Cartmell, 7, New Smithills, Paisley.
We have to mourn the loss of one we did our best to save.
Beloved on earth, regretted gone.
Remembered in the grave.
PRAKE.—Fred S. Peake (also known as Sydney Camp, of Camp and Knott), died at midnight on Sunday, Dec. 19, 1920, of pneumonia and malaria, aged 40.

IN MEMORIAM.
A. C. HARDE.—In loving memory of my dear wife (Lizzie Collier), who passed away Dec. 22, 1914. Missed more every day by Connie and self.
CLAREMONT.—In everlasting remembrance of my devoted husband, George Claremont, who lost his dear life after great suffering, December 21, 1919, the result of a lamentable accident in Theatre Royal, Drury-lane. Remember thee, while memory holds a seat in this distracted globe. I shall remember thee.
GEORGE MELVILLE.—In loving memory of George Melville, the actor, who died December 26, 1898. Sleep on, dear father, so good and kind. So deeply mourned by those you left behind, for now you move in realms beyond the sky, thy memory here below shall never die. Affectionately remembered by his loving daughter, Alice.
HENDERSON.—In beloved memory of John Henderson, actor and author, who died Christmas Day, 1916. Ever mourned by his wife and daughter, Fanny, and Millie Henderson. "Rosemary," that's for remembrance.
WILLMOT.—To the dear memory of my beloved husband, Fred Willmot, who died suddenly, Dec. 23, 1917.—Mabel.

THE ELEPHANT AND CASTLE THEATRE.

Mr. Walter Saltoun and Miss Almée Gratian-Clydes are paying a return visit with the latter lady's popular play, "Soiled," which has had a long era of success in the provinces since its last performance in town. Mr. David Leslie gives a spirited interpretation of the "A" woman's lover, Dick Cranston, while Miss Winnie Rousby well delineates the suffering of Mary Manning. Miss Edie Martin as Liz Welks causes infinite amusement, and in the low comedy the artist is well assisted by Miss May Rosine (Anastasia Godalming), and Mr. Edwin Clark as Marmaduke. Mr. William Carlton does well as Tom Manning, and Miss Holly Haslewood makes a pleasing picture as "Kiddie." Mr. Val Gully as the crook, and Miss Kate Leonard as Aline, also aided in the success achieved.

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

ROUND ABOUT FILMLAND.

The Season's Greetings—The Hope Diamond Serial—British Beauty Spots—Popular Dickens Film.

A Merry Christmas.

This is the twenty-ninth Christmas in the history of the cinematograph. The season's greetings to all its devotees, whether they depend upon it for their work or for their recreation. In every cheerful image and suggestion that Christmas brings may their star of happiness shine brightly on that gracious day, and be darkened by no film of depression or regret. And in regard to the picture we have drawn, may it be an Open Market one, with nothing Exclusive about it.

Similar sentiments to the above were expressed by Sir Wm. F. Jury at the luncheon which preceded the trade showing of "Kismet" at the Alhambra on Monday, the review of which considerations of space compel us to hold over until next week. Sir William wished his guests the very best Christmas and a bright and prosperous New Year, and success to the trade in general. Visitors and exhibitors had great things to accomplish in 1921, and he hoped they would rise to the occasion. He added that the favourable reports received of "Kismet" had induced him to release the film early in the New Year.

"Happy Hawaii."

Miss Mildred Leo Clemens, cousin of Mark Twain, will reopen the Philharmonic Hall on Dec. 27 with an entertainment of a novel and interesting character. It is called "Happy Hawaii," and includes a lecture by Miss Clemens, illustrated by moving and still camera pictures of the Hawaiian Islands. The pictures of these sunny, romantic lands have been specially taken by Miss Clemens, many of them from an aeroplane. Some of the most remarkable ever exhibited are those of the great volcano Kilauwa in eruption. Supporting Miss Clemens will be a sextette of Hawaiian native singers, dancers, and instrumentalists.

La Scala, Dundee.

The proprietors of La Scala, Dundee's super cinema, in Murraygate, Dundee, have completed a scheme of interior extension, which will provide accommodation for a large number of additional patrons. Adjacent properties have been acquired, with the view of a large building, with a magnificent frontage, being erected. To meet immediate requirements, however, it was found necessary to make some structural alterations in the interior of the present building, and, consequently, the private boxes situated at the back of the circle have been demolished, and this and other

rearrangements will provide extra seating for about 200 people.

Hope Diamond's New Setting.

The famous Hope Diamond has entered a new phase in its astonishing career. The romantic story of this historic jewel, said to have been stolen from a Burmese temple fourteen hundred years ago, has been made the subject of a serial film, written by Miss May Yohn, the one-time star of comic opera, who, as Lady Francis Hope, became one of the owners of the famous jewel. The story of the Hope Diamond is one which offers brilliant opportunities to a film producer. According to tradition, the stone formerly occupied a prominent position on the statue of Sita, in the temple of Rama-Sita, Benares, and the anger of the goddess is supposed to follow its owners.

Mrs. Edward McLean, of Washington, the present owner, reports that the diamond, formerly associated with the jewel has been changed. Less than two months ago Mrs. McLean attended the Laurel Races at Baltimore wearing the stone. Glancing at her race-card she was attracted by the entry, "Pride of India," and struck by the coincidence, she backed the horse and won a considerable sum. Racegoers asserted that she had also backed the filly which had hitherto persisted in following the horse.

Vitagraph.

Joe Ryan, who was born on a Western ranch and brought up a cowpuncher, is quite at home in his forthcoming serial, "The Purple Riders." He appears as a fighting sheriff, and has ample opportunity to display his skill in marksmanship, roughriding, and bull-dogging—in fact, all the accomplishments generally credited to the typical wild and woolly Western man. Elinor Field plays opposite the star. Many of the scenes for "It Isn't Being Done This Season," Corinne Griffith's forthcoming Vitagraph production, are laid in Smyrna. This gives the Vitagraph star opportunities to wear novel and startling gowns in surroundings of Oriental splendour. George L. Sargent is directing the picture, which is nearing completion.

Britain on the Screen.

The pictures of British beauty spots and places of interest which are being produced by Ideal Films, Ltd., under the title of "Home and Beauty" Series, have met with a splendid reception from audiences all over the country. Unencouraged by this welcome the firm have now prepared a series

of twenty further pictures. These cover widely distant and varied parts of the country. London is represented by the West End and Hyde Park; the West of England by such places as Dartmoor, Torquay, and Exeter; Yorkshire by Harrogate, Bridlington, and the Yorkshire Abbeys; Scotland by Edinburgh and Loch Lomond; and Wales by Oriseth, the famous home of Mr. Lloyd George. In addition, there are such famous places as Chester, the Lake District, Offas Dyke, and the Cornish Riviera.

A Popular Dickens' Picture.

A film version of Dickens' "Bleak House," which has been produced by Mr. Maurice Elvey—for Ideal Films—with a distinguished cast, including Constance Collier as Lady Dedlock, will be a great attraction for the holiday season. The picture will, we hear, be shown in considerably more than 800 theatres all over the United Kingdom, and the readiness with which it was booked is a remarkable testimony to the hold which Dickens has on the affections of the public.

Many of the scenes are laid in the neighbourhood of Lincoln's Inn, and world-famous characters—like Poor Joe, Mr. Guppy, and Mr. Tulkinghorn—come to life in the film, which is noteworthy for the fidelity with which the atmosphere of Dickensian London has been caught.

The same firm are about to produce a screen version of the "Pickwick Papers," which has already been booked by nearly 500 theatres.

"Kissing Cup's Race."

The cast of the new Violet Hope film, "Kissing Cup's Race," is a very fine one. Violet Hope appears as Lady Constance, with Gregory Scott opposite her as the gambler, Lord Hilloxton. Clive Brooke plays the villain, Lord Battlington; whilst Adeline Hayden Coffin is the mother of Lady Constance; Arthur Walcott, the Hilloxton trainer; and Joe Plant the jockey, Bob Doon. The film is full of action, and has many romantic and artistic touches. Special care is, we hear, being devoted to the titling of the film, for which Mr. Campbell Kae-Brown, the author of the poem, has given many helpful suggestions.

"The Skin Game."

Arrangements are being made by Grangers' to make the London trade show of "The Skin Game" worthy of their super-production. Timed for Friday, Jan. 7, at 3 p.m., there is already every indication that all the seats will be filled when the screening commences. The greatest care is being taken to have a seat for every trade member who desires to be present. B. E. Doxat-Praet, who during the past few days has been giving the finishing touches to the show copy, has had the assistance of many experts.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"LA POUPEE."

DELIGHTFUL COMIC OPERA SCREENED.

Production Maybrick Milton
Type Drama
Star Flora Le Breton
Length Five Reels
Distributors Wardour
One of the most charming British films yet made shown, this picture version of the famous comic opera, "La Poupée," enchanted the large audience present at the London Pavilion, and had a very hearty welcome. Much of the success is due to Miss Flora Le Breton, who's portrayal of the difficult name-role is a triumph of daintiness and humour. The photography is excellent, and the outdoor scenery very pretty. The story, it will be recalled, centres in one Lancelot Chatterelle, who is so modest that he cannot bear to look even the plainest woman in the face. Left a legacy by an uncle on condition that he takes unto himself a wife, he is forced to flee to a monastery to escape the attentions of the fair sex. Near the monastery lives Hilarious, a toy-maker, who has just completed a life-sized doll. Alesia, the toy-maker's daughter, accidentally breaks this doll, and her father's anger she impersonates the puppet, and thus deceives her short-sighted parent. Lancelot, who has resolved to gain his legacy in order to help the monks, plans to marry one of the much-advertised dolls, and on visiting the shop purchases the charming Alesia. The succeeding incidents are delightfully pictured, and from start to finish there is not a dull moment in this very attractive film.
(See our Film Markings.)

"BODY AND SOUL"

STORY OF A WOMAN'S DUAL PERSONALITY.

Production Metro-Classic
Star Alice Lake
Type Drama
Length 4,900ft. (approx.)
Distributors Jury
This picture was screened to the trade at Jury's private theatre last Thursday. Claire Martin, an American art student in Paris, as the result of a breakdown, believes herself to be Lorette, a girl of her dreams, caring for nothing but a life of gaiety and pleasure. She poses for Scott-Houston, a successful painter, but resenting his attentions, is stabbed in the breast. The shock changes her to her normal self, and she returns to her aunt's home in America, but refuses to marry the man she loves until the mystery of the scar on her breast is unravelled. Many tense and dramatic scenes occur before the happy conclusion, which vindicates Claire's character and meets out due punishment to Houghton. Miss Alice Lake successfully portrays the difficult character of Claire and Lorette, and William Lawrence and Stuart Holmes are well cast as Howard Kent and Scott Houghton respectively. Some artistically tinted photography gives added attraction to the picture.
(See our Film Markings.)

"WONDERFUL CHANCE."

EUGENE O'BRIEN IN A CLEVER DUAL IMPERSONATION.

Production Selznick
Star Eugene O'Brien
Type Drama
Length Five Reels
Controllers Waltham
This is an engaging story of a crook named "Swaggy" Barlow, who after a term of imprisonment, leaves prison with the firm intention of going "straight." However, from force of circumstances, chiefly owing to his inability, through lack of funds, to help an old friend in distress, this good resolution is frustrated, and Barlow commits a burglary, the proceeds of which he devotes to relieving the wants of his stricken pal. He only escapes detection by the skin of his teeth, his capture being avoided by his impersonation of a young nobleman, Lord Binnyham, who, being held up by a gang of ruffians, is unable to reach his hotel. Barlow, the living image

of Lord Binnyham, for a time is able to carry out his deception, and makes many friends—the chief of whom is a charming girl, named Peggy, who quickly falls in love with the pseudo nobleman. Eventually, the real lord turns up, and Barlow makes himself scarce, and Peggy, though puzzled by the change in the two men, and realising the deception, accepts the situation. This episode is Barlow's last trick as a crook, and, though he loses the charming young woman, to whom he had grown attached, he determines to make good. Mr. Eugene O'Brien, in the dual rôle of Barlow and Lord Binnyham, gives a very clever study, and is excellently supported by the rest of a capable cast. The production is first class.
(See our Film Markings.)

"HAIRPINS."

FINE FEATHERS MAKE FINE BIRDS.

Production Thos. H. Ince
Star Enid Bennett
Type Comedy-Drama
Length Five Reels
Distributors Famous-Lasky
The first picture of the Famous-Lasky dual trade on Tuesday of last week deals with a Mr. and Mrs. Rosemore, a newly married couple. Mrs. Rosemore is a splendid housewife, but neglects her personal appearance, with the result that her husband philanders with his lady typist, Mrs. Rosemore, learning of this, at first contemplates suicide; but, on second thoughts, adopts the plan of making friends with Mrs. Kent, a member of a smart set, and, dressing fashionably, regains her husband's admiration. Miss Enid Bennett gives a clever study, containing many humorous and delightful touches as the slovenly wife changing into a beautiful and graceful one. The sub-titles are humorous, and the photography excellent.
(See our Film Markings.)

"ALWAYS AUDACIOUS."

CROOK KIDNAPS MILLIONAIRE AND TAKES HIS PLACE.

Production Paramount
Star Wallace Reid
Type Comedy-Drama
Length Five Reels
Distributors Famous-Lasky
The second picture is principally remarkable for the brilliant treatment by Wallace Reid of the double rôle of Perry Banton, a young millionaire, and Slim Attucks, head of a gang of crooks. Discouraging the similarity in face and appearance between Banton and himself, Slim kidnaps the millionaire, and takes his place with such success that everyone is deceived. When Banton returns, he finds it impossible to establish his identity, until he is recognised by his dog. Mr. Wallace Reid is supported by an admirable cast, including Margaret Loomis and Clarence Geldert. The picture is full of movement, and the excitement is well sustained till the finish.
(See our Film Markings.)

"THREE GOLD COINS."

TOM MIX IN A ROLICKING COMEDY DRAMA.

Distributors Fox
Star Tom Mix
Type Comedy-Drama
Length Four Reels
Tom Mix is in his element as the happy-go-lucky dare-devil hero of this picture, shown to a trade audience at the London Pavilion on Monday afternoon of last week. Daring feats of horsemanship, including the riding of a vicious horse, a helter-skelter rush down a steep incline, the attempt to lasso a motor-car, and some clever shooting, keeps the audience both interested and amused. The exploiting, by a pair of scoundrels, of a piece of land, which produces oil to the surprise of everybody, eventually enables our hero, Fleming, to marry Betty, the girl he loves. Miss Margaret Loomis makes a captivating noblewoman as Betty, and the picture, with its fine lighting and photography, is reach his hotel. Barlow, the living image

"THE PRIDE OF THE FANCY."

STORY OF A GREAT FIGHT.

Production Samuelson
Type Sporting Drama
Stars Daisy Burrell, Rex Davis
Length Five Reels
Distributors Messrs. Granger's Exclusives, Ltd.
Release March, 1922 (approx.)
There are all the ingredients for a successful film in "The Pride of the Fancy," shown for Messrs. Grangers at the West End Cinema on Tuesday: a well-known author's name, George Edgar, whose book has been pictured, a thrilling horse race, and two big boxing fights, in addition to a strong love interest. The story concerns Hilda Douglas, daughter of Sir Rufus, who has allowed his betting debts to be paid by an ostentatious sporting man of the worst type, Leonard Ireton. Upon his suggestion that he shall buy his daughter as a wife instead of pressing for the money Hilda runs away and seeks a living on the stage. She is in love with Gordon, but refuses to marry him till both are in a better position. Gordon is interested in betting, his horse having won a big race. Phil Moran, attached to a variety troupe, is in love with Kitty Buston, the proprietor's daughter, and when she comes to London with a town engagement, he follows. His boxing prowess attracts the attention of Gordon, and he backs him against a negro boxer, Jake Croon, for the championship, the black being backed by Ireton. Kitty lodges in the same house as Hilda, and helps her, so that when the latter overhears Ireton's plot to kidnap Moran in order that he shall not fight, she enlists the help of her father and Professor Buston and his troupe. They arrive in time to rescue both Kitty and Phil, and drive him off to the National Sporting Club, where the fight is fought to a finish, ending in the defeat of the negro. The acting is in the capable hands of Miss Daisy Burrell as the vivacious Kitty, and Rex Davis, a splendid hero, with the support of a star cast, including Kid Gordon, the negro boxer.
(See our Film Markings.)

NEW MOVIE MUSIC IDEA.

Messrs. Keith Prowse have in the press and will shortly issue a series of albums of cinema music under the title of "Keith Prowse Movie Music." The composers are Henry Geel and Thos. J. Hewitt, and the books are edited and arranged for orchestra by Mr. Geel. An outstanding feature in their compilation is the employment of the loose-leaf system, whereby each number is complete in itself, whilst the instrumentation is so arranged that the pieces sound complete and full with the smallest possible combination of instruments, and the key relationship of each piece is so carefully planned out that the whole book can be performed without a break. In addition to the most full and complete "one-ing" of each part every section or musical sentence is lettered so that any part of the music can be fitted to the length of the incident depicted. Further particulars of these useful publications will be found on our front page.

MUSICAL SUGGESTIONS.

For "Musical Suggestions" and "Forthcoming Trade Shows," see page 9.

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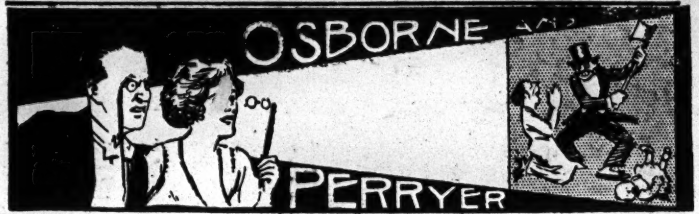
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Tom Clare, Makido Family, Vine and Russell.

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Pictures and Varieties.

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Rehearsal at 12 noon for:—

Will Collinson and Co., Lole and Her,
Tom McLeod, Ernie Ream, Omega Trio,
Alec Regan.

WOOD GREEN EMPIRE

Rehearsal at 12 noon for:—

Du Calion, Marcelle de Vere, Charles
Norton, Matt and Jeff, Talbot O'Farrell,
Ethel Bull.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Dormondes, Doffie and Billie, Six Q's,
Bergonz, Herbert Cave, Kebba, Five
Peteys.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

Two Bobs, Otorasan, Finlay Dunn, Susie
Marney, Four Levels, George Morton.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—

"Dream Stars," Hartley Wonders, Torino
Rosie Lloyd, Syd Sydney, Harry Herbert.

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NOTE.—Artists engaged at any of the above theatres should send photos for display

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NOTE.—All Sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence, together with script as licensed, must be sent
to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London

Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin

Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and

Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and

special stage requirements stated, in letters marked "Stage Department," by Artists

three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of

Pictorials really representing the Act, should be forwarded three weeks before opening.

Illustrations of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities

forbid this and the majority of the public resent it. This information is only rendered

necessary by a very few Artists.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they

cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or

contract for goods or services must be accepted for any of the above Theatres except upon

receipt of an Official Form issued from the Offices, London, and signed by either Sir

Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible

for same, and will refuse payment. In special cases where goods are required at once

suppliers must look to the individual placing the order, who will be personally liable,

unless an official confirmatory order, signed as above, is received within 48 hours. Invoices

must be sent to the Theatre, but monthly statements should be sent to the above Head

Offices. The individual Company on whose behalf orders are signed is solely responsible

for payment. The Management will not hold themselves responsible in the event of loss or

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Joe Bogany and his Comedians in "Oh, What

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Tom Payne and Vera Hilliard in "Snowballs."

Hugh Ogilvie. Bi-Bo-Bi. Albert Broughton.

The Beretta Trio. Bioscope.

CHELSEA PALACE.

Rehearsal at 1.15.

A Pantomime entitled,

"Jack and the Beanstalk."

EUSTON.

Rehearsal at 1.15.

Frank Elliott and Co. in their great success,

"Dear Old Beau." The Three Piccadillys.

Dolly Elsworth. Geo. Rymer. Bond Howell.

Willie James and Sisters Doran. Bioscope.

WATFORD PALACE.

Rehearsal at 1.15.

A Pantomime entitled "Sinbad the Sailor."

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without prejudice.

Bill matter to be sent direct to the Manager of each hall

three weeks prior to the date of opening.

SOUTH LONDON.

Rehearsal at 12.

Joe Elvin in his screaming success, "The Holy

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two pupils Elsa Rushton and Ethel Peck.

M. C. Bert presents The Keystone.

The Four Black Diamonds. Ethel Castaldin.

Eddy Reed. Fred Keeton. The Elliotts.

Bioscope.

EAST HAM.

Rehearsal at 12.

R. Claud Jenkin's present Pantomime,

"Dick Whittington."

TOTTENHAM.

Rehearsal at 12.

The Burlesque Productions present "Babes

in the Wood."

EMPRESS, Brixton.

Rehearsal at 12.

Frederick W. Chappelle presents "Non-Stop"

May Ernie and Ernie Chester in Songs and

Laughs. Two Rays of Sunshine. George

Edwards and Rosie Parks in "Oh! you Filir,"

Frank O'Dell. Julien Veley. Lucy Saxon.

Jewell Merson. Bioscope.

WALTHAMSTOW PALACE.

Rehearsal at 1.15.

Jack Cromo's Pantomime, "Humpty Dumpty."

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